The E Ticket®

" COLLECTING THEME PARK MEMORIES "

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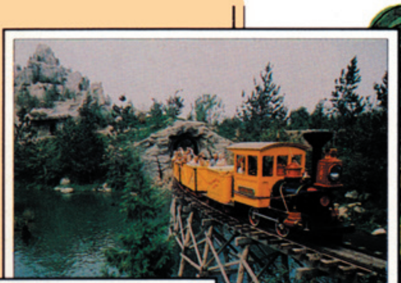

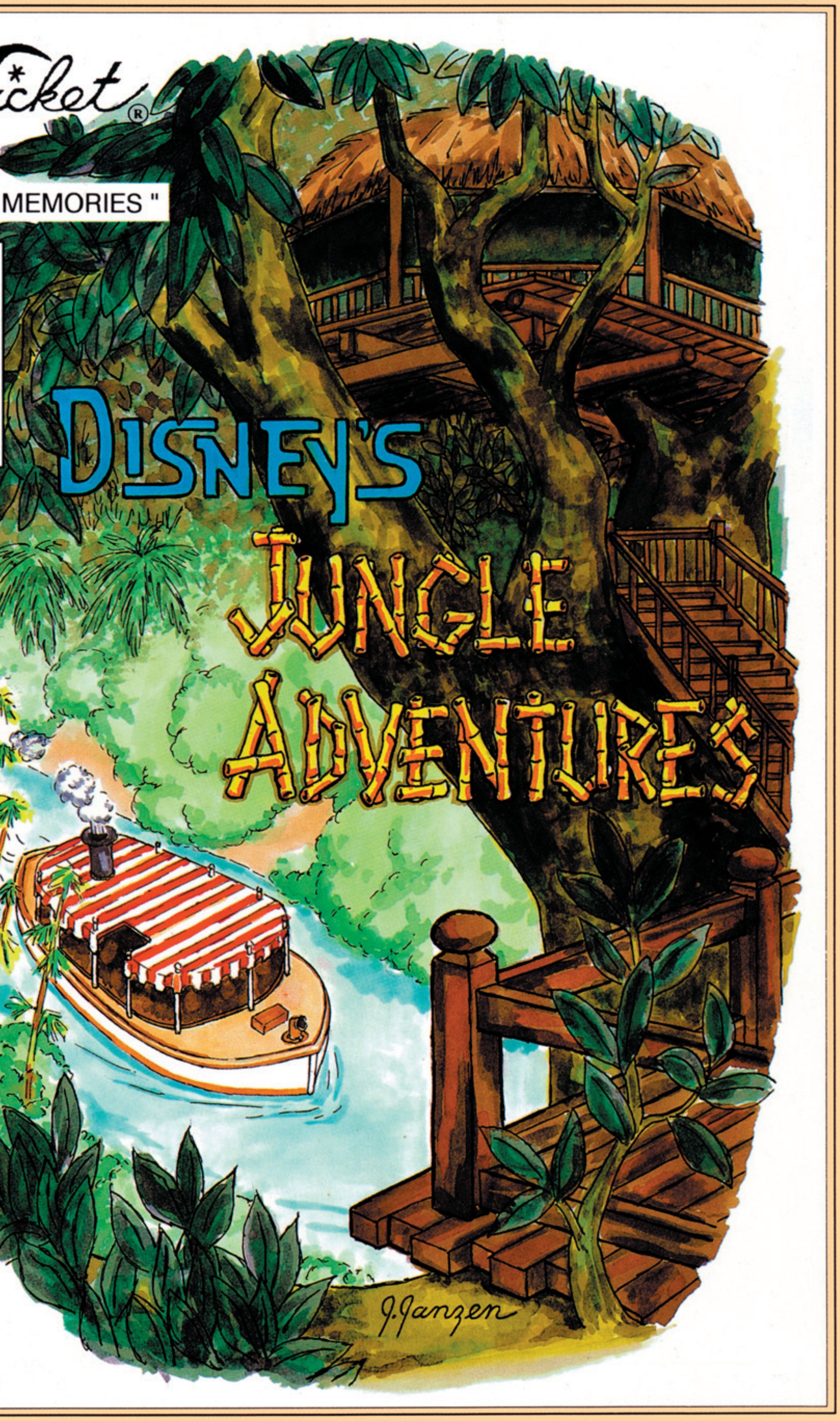
DISNEY'S
JUNGLE
ADVENTURES
J. Janzen

BILL EVANS ...
Creating The Disney Landscape

Main Gate

WELCOME ... welcome to Issue #23 of The "E" Ticket. It's been a while since we've explored, in these pages, the tangled and exotic jungles of Adventureland. This time, we offer a collection of photos and facts on one of the principal Disney attractions that helped open Walt Disney's Magic Kingdom ... the **Jungle Cruise**. Also covered is an unsung companion attraction, one of the biggest sights along the banks of Disney's Jungle River**,** the **Swiss Family Treehouse**. Isn't it time we all ventured aboard a steam launch and explored a tropical river to the distant beat of jungle drums ... at least in our imagination?

Director of Disney Landscape, Bill Evans

We're very privileged to include a conversation with Bill Evans, the first and foremost expert on the Disney jungles, and all the other vegetation flourishing in the Disney parks. For over forty years, Bill has served as landscape designer and consultant to Walt Disney Imagineering. From the perspective of master planning and landscaping, his contributions have been very significant to the success of the Disney parks. Bill's Disneyland memories begin, with Walt Disney, at the Park's earliest stages. They help us understand yet another side of our favorite story, and in talking to Bill, it seems he knows the tale of every tree in Disneyland.

This issue of The "E" Ticket has a full-color cover, and we're excited about it. It was a necessary next step for us ... a way to communicate the quality of artwork and photographs inside, and the fact that some of these are now in color. As we've made improvements, we've gotten letters of concern that The "E" Ticket magazine may become too slick, with less of whatever essence it is that readers have come to appreciate. This is a good time to say that, although we may improve our look, we intend to remain loyal to our readers, and to the objectives we first outlined nine years ago: 1) to be a forum for the experiences, memories and insights of Disney artists and Imagineers, some who worked with Walt Disney; 2) to document facts and display photos about Disney attractions past and present, and the Imagineering process that created them; 3) to feature examples of rare, desirable collectibles from Disney parks; and 4) to recall, on a personal level, the memories, emotions, fun and excitement of Disneyland (and other theme parks) over the years. These, and your positive responses, are the reasons that The "E" Ticket continues to be published.

ADVENTURELAND

Some of the information in this issue came from past interviews with Disney Imagineers, so we'd like to again say thanks to Bill Martin, Marc Davis, and Harper Goff. More recent help came from John S. Stewart, Brett Thompson, and from "jungle skippers" Doug Benson, Rob Lindrose, Chris Merritt and John Waite. Thanks once again to Don Chapman, Renie Bardeau, David Mumford, Roberta Brubaker, Ed Squair and Dave Smith. And thanks to Bill Evans for sharing his time and memories, and for presenting a terrific slide show just for us.

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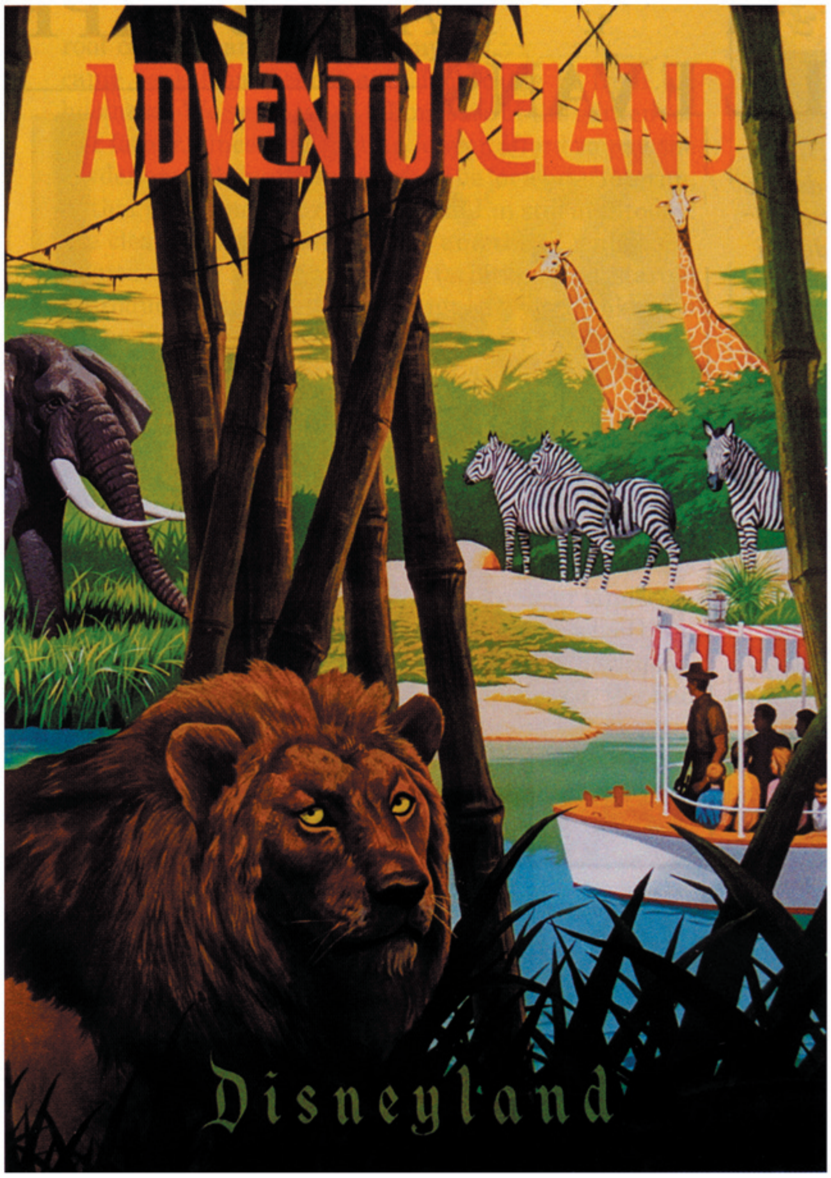
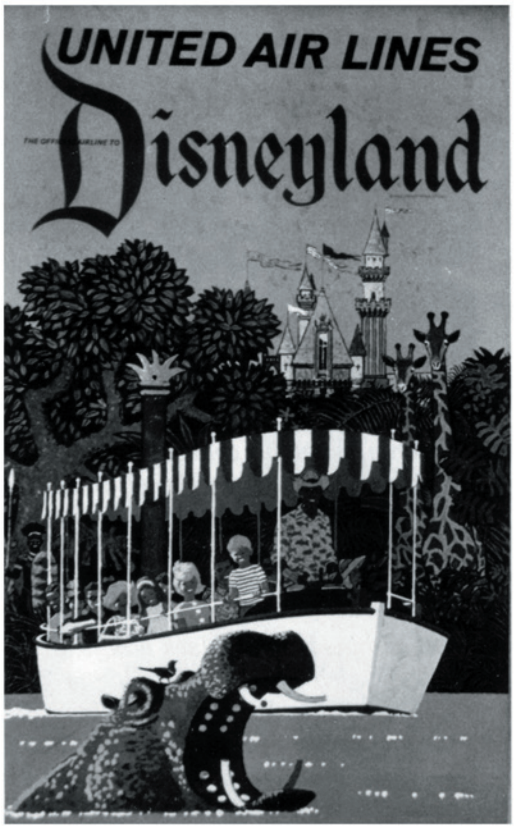
The "E" Ticket is published between 3 and 4 times a year ... a mix of frequency and scarcity so that, like Schweitzer Falls rockwork, our readers won't "take us for granite." Subscriptions are still only $22 for 4 issues, postpaid, in envelopes. You may obtain a sample issue by sending a check in the amount of $7 ($6 plus $1 postage/handling) to:

The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

* * * SHOWCASE * * *


ADVENTURELAND
Disneyland


UNITED AIR LINES
THE OFFICIAL AIRLINE TO
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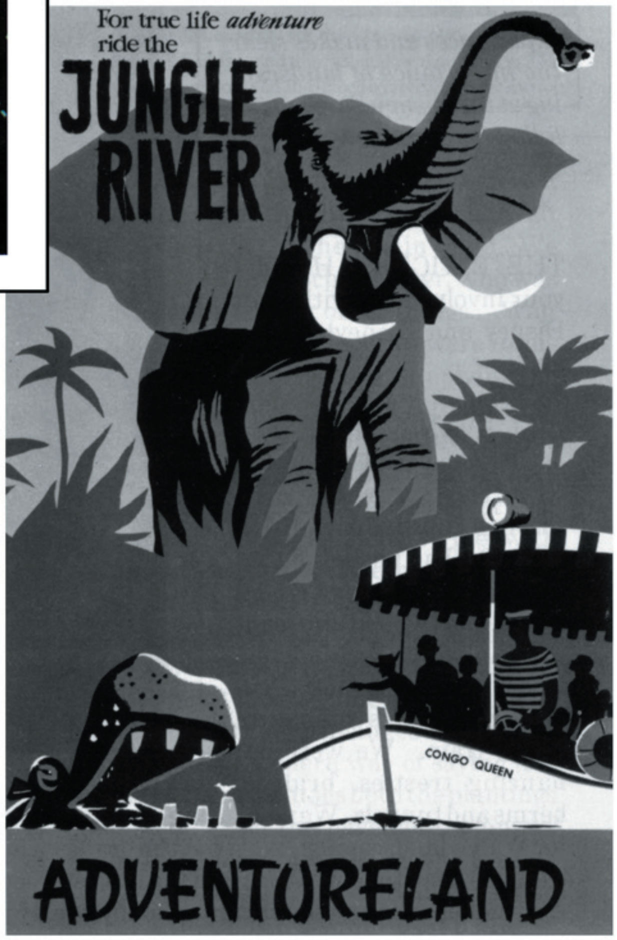
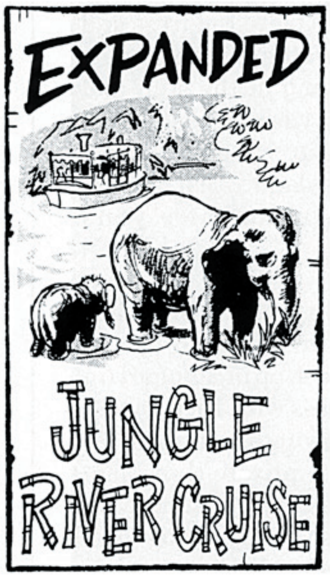

For true life adventure
ride the
JUNGLE
RIVER
CONGO QUEEN
ADVENTURELAND

Disneyland posters with the Adventureland theme:


EXPANDED
JUNGLE
RIVER CRUISE

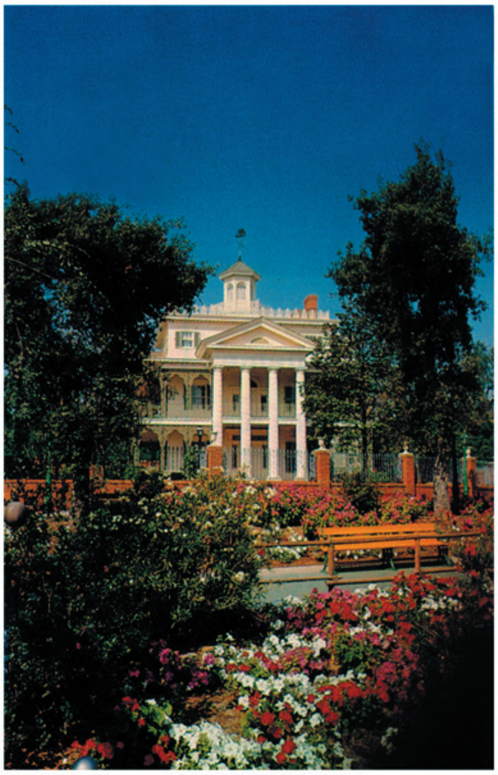
At right is the original 36 x 54 silk-screened attraction poster for the *True Life Adventure* **Jungle River**. This 1957 poster was among the earliest displayed within the Park, before the ride was known as the **Jungle Cruise**. The advertising display poster (upper right) was done in the 1960's to support a United Air Lines campaign and could be seen in travel agencies throughout America. This beautiful example is one of a series, measures 25 x 40, and reads "The Official Airline to Disneyland." One of five later Disneyland posters, the Adventureland image shown above measures 22 x 40 and emphasizes the animals in its composition.

CREATING THE DISNEY LANDSCAPE

An interview with BILL EVANS

Morgan "Bill" Evans served as Director of Landscape Design at Walt Disney Imagineering for most of his twenty years with the Disney Company. He headed the landscape design effort for Disneyland and later Walt Disney World in Florida, and since has served as consultant with W.D.I. for the landscaping and planning of EPCOT, Tokyo Disneyland and Disneyland Paris. Bill's book on themed landscaping, ***Disneyland: World Of Flowers*** *was published in 1965, and has become a valuable collector's item. Bill has served as a fellow of the American Society of Landscape Architects, been a board member of the Los Angeles Arboretum, and has participated in many prestigious and award-winning developments around the country.*

Bill and his brother, Jack Evans, first impressed Walt Disney with their landscaping of Walt's residence in Holmby Hills. Walt soon challenged them to provide the landscape designs (and the entire installation) for his new theme park, Disneyland. Over the years, Bill has continued to contribute landscaping designs and decisions, and his personal touch is found in every Disney Park. Bill relates many of his experiences and makes clear the importance of landscaping at the Disney Parks in the following interview...



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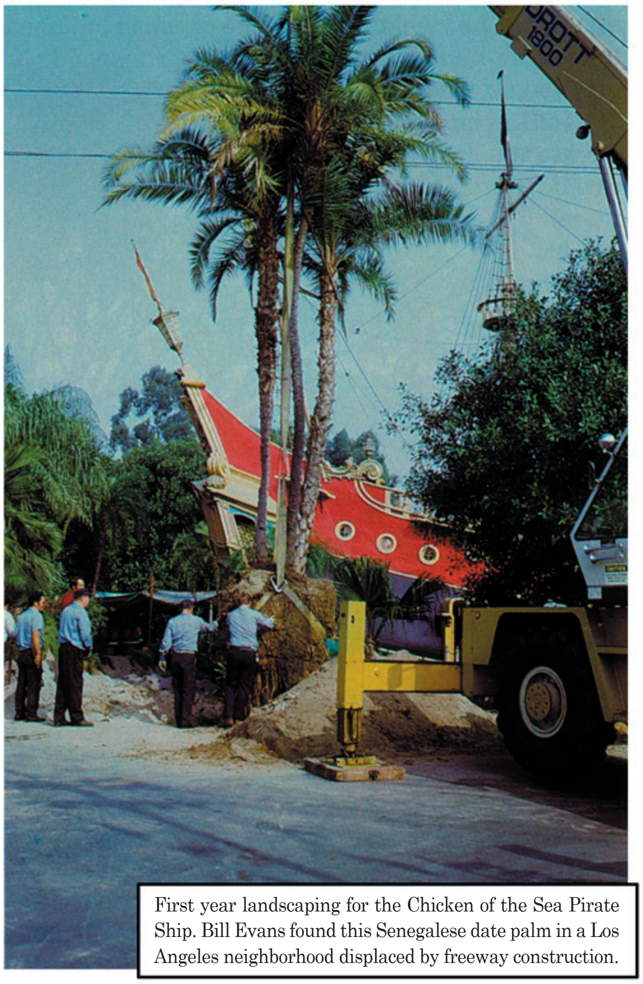
THE "E" TICKET: How did your involvement with Walt Disney and Disneyland begin?

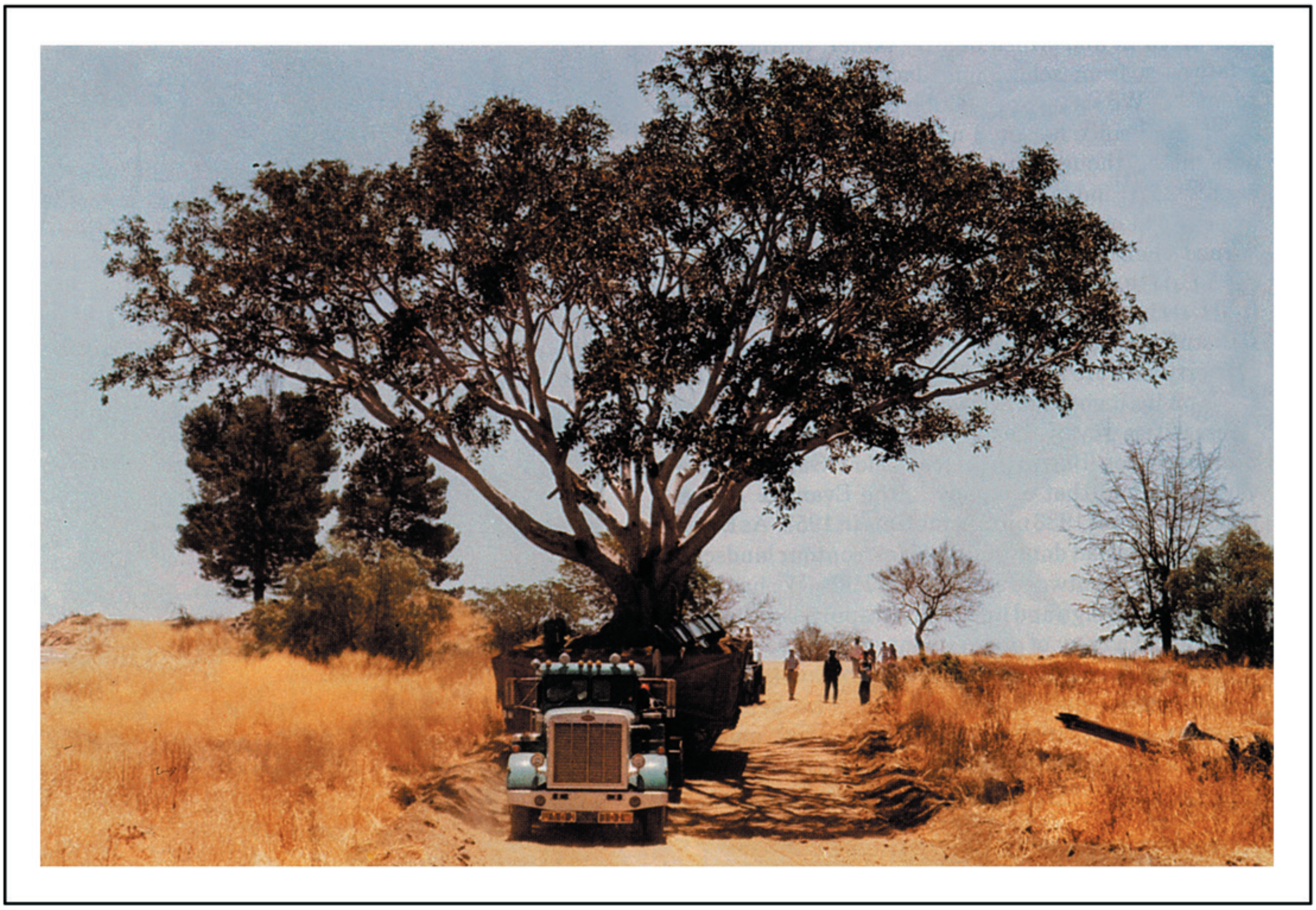
BILL EVANS: My brother, Jack Evans, had made the first contact with Walt through a mutual friend back in 1950. The upshot of that introduction was that he designed and I helped him plant the garden for Walt's home in Bel Air. This was when Walt put in his miniature steam train. We were enhancing trestles, bridges, berms and tunnels. We were using the typical formulas for Walt's landscaping. We'd get the grades where we wanted them, then we'd bring in the largest trees, then the smaller ones and the shrubs. Finally, we'd bring in the turf, and in between we'd lay down an irrigation system to take care of it all. I don't recall very much about that job, because I was busy hauling plant material from our nursery, out near Sunset, in Brentwood. My brother Jack was doing the "arm waving" and telling workers where to place the trees and all that on Walt's property, while I was bringing in the stuff and helping him with the planting. I do know that we didn't know about Disneyland ... that came as a surprise, about three years later.

This was when we had the Evans & Reeves Nursery. Years before, I was in school, up in Stanford (in the same class with Dick Irvine) and I enjoyed gardening without knowing anything about it. My father, as a hobby, enjoyed a private three acre botanic garden on 24th Street. He experimented with unusual plants and rare palms and so forth, testing their suitability for Southern California. In 1929, the economy's roof caved in and wiped out my father, financially. I came back from school and Jack came in from his business. We set to work taking care of the garden for our father, since he could no longer afford to pay the gardeners. I thought that it would be for a brief interim, at that time, and it turned out that I'm still at it today! We cleaned out the lath house, and the greenhouses, turned them into production facilities, and started reproducing all of these rare plants that were unknown to the industry at that time. We started wholesaling this stuff to other nurseries, but little by little we lost the property we were using because we couldn't handle the taxes on it. It got nibbled away, and in 1936 we joined forces with a guy by the name of Jack Reeves to open a nursery up on Barrington, just below Sunset Boulevard. We had that company ... the Evans & Reeves Nursery ... from 1936 until some time in 1958. As Evans & Reeves, we had done quite a bit of "contour landscaping" around Brentwood and Beverly Hills. We had been operating a "design and build" landscaping department, and we had a crew of about twenty-five men. We had specialized in introducing new and unusual plants ... trees, shrubs, vines, ground cover ... we kept up a constant correspondence, bringing in plant material that was new to Southern California.



First year landscaping for the Chicken of the Sea Pirate Ship. Bill Evans found this Senegalese date palm in a Los Angeles neighborhood displaced by freeway construction.

We started on Disneyland in 1954, just a year before it opened. We got a call from the Studio because Walt wanted to talk about a park that he had in mind. We went in and sat down with Fred Schumacher, who was Walt's personnel director among other things. Walt came in and joined us, and asked us if we were interested in taking over the responsibility of supplying the landscape for this Disneyland Park. Walt actually said, "How about you fellows landscaping Disneyland for me?" Needless to say, we jumped at the challenge! He really didn't sell us on it, or quantify anything at that time. He left it up to us. After Walt left, we met with Fred Schumacher and tried to decide how we were going to go about it. We agreed that, since it was all an unknown commodity, we would establish a fee for preparing some drawings, which we did. Then we agreed to proceed to plant it on a "time and materials" basis. By the way, landscaping includes everything outside the buildings. The modern way of saying it is "area development" and that includes both the plantings (known as "greenscape") and the pavement, planters and bridges (known as "hardscape"). Later that same week, we went down to the property and hiked it with Walt. When we got there, it was wall-to-wall orange trees, with a few avocados, and maybe a couple of dozen



walnut trees. They were just starting to knock down some of the orange trees for the parking lot area. The first thing we said was, "Wait a minute! Before you knock them all down, let's see if we can't use some of them." To replace all of the orange trees with some ornamental species would have cost us about five hundred bucks a unit ... these were big trees! We got an aerial photograph, and a transparency of the master plan, showing Main Street and the hub, and the Town Square and everything. We overlaid the aerial with the orange trees, with the master plan in the same scale. We identified the trees that were not in the middle of the street, or in the middle of Big River, and decided to try to work around some of them. One problem with this was an old riverbed that had a slight grade ... a slight fall from the north to the southwest. These grades had to be materially altered to establish the new river, and **Tom Sawyer Island**, and the jungle area. There was enough fall between the hub and the front gate, for example, to allow us to save maybe twenty trees out near the main entrance. We also saved a dozen trees all around the hub. We were able to keep an equal number of trees out in the jungle and about that many along the route of the **Conestoga Wagons**. Of course, they're all gone now because they were grown under a "flood irrigation" system that we couldn't maintain in the Park. We ran Disneyland under an "ornamental planting" system and little by little we lost those trees because of the drastic change of culture. Anyway, we worked with Marvin Davis who did something like seventeen different master plans before Walt finally signed off. This was because it was such a huge experiment. Nobody had ever built a theme park like Walt was planning. It was a first ... the genesis of that kind of park.

We started in on Disneyland as overall landscape contractors. From a landscaping standpoint we laid out the Park, supplied it, installed it and maintained it. But my brother Jack had a massive heart attack, two weeks after Disneyland opened. The doctor kept him out of the field after that, and he was pretty much confined to the drawing board. He never got back to Disneyland. In the meantime, Disneyland kept changing and expanding and I was the representative ... the Landscape Architect for the Park. This grew to include work on the Florida Magic Kingdom, too. Roy Disney called me into his office one day, after I'd been on contract several years, and said, "Bill we've been engaged long enough ... it's time we got married!" He put me on the payroll with a starting date of 1954. I closed my office and came aboard as Director of Landscape Design. They picked up my crew and put them on the Disney payroll. I went from a kind of "captive contractor" spending 95% of my time at Disneyland to an office at WED with all my time on Disney Parks. Over the years, I worked with the Imagineering design group to lay out plans for Florida, Tokyo and Europe. I was part of a small group that worked on the master concept plans for landscaping and overall Park layout. In 1975, I became 65 years old. That year the Disney Company adopted a mandatory retirement policy and so guys like Yale Gracey, Roger Broggie, *Bill Evans* and others attended a fancy retirement party at the Studio. We were told "goodbye and good luck." About four months later I got a call that they wanted me to go over to Japan and take a look at their theme park site. So within six months of retirement, I was back at work in the role of consultant. It's been twenty years, now, and I'm still doing it.

THE "E" TICKET: You were a part of the Saturday morning walks with Walt, around Disneyland?

BILL EVANS: Yes, and those walks went on for many years. During the initial time, 1954 through July of 1955, both my brother Jack and I would walk around with Walt, and his designers and art directors. This was after we had shown Walt the landscaping we'd done at our homes, to give him an idea of what could be done with exotic plants. Years before, in 1946, I had built a home in what was once Will Rogers Ranch, just off Sunset Boulevard down here in the Palisades. My two brothers, my sister, and I, and our families moved into Rustic Canyon, since we were able to acquire it for a very reasonable price at that time. We each carved out a couple of acres and built our homes. We developed gardens around our houses and each of us had slightly different tastes in landscaping. My sister ... she's now 93 years old and still lives there ... planted a very conventional landscape, since she was blessed with some enormous two hundred year old oak trees which became the strength of her landscaping. My brother Jack planted a garden that was rather old fashioned, emphasizing camelias, azaleas, daffodils, deciduous magnolias and that sort of thing ... lots of ferns. I planted a garden that was full of bananas and giant bamboo and palm trees and philodendrons, and so I was off in another, tropical direction. All this stuff flourished in that canyon. By the time we had embarked on Disneyland in 1954, we were able to take Walt on a walk through our canyon and show him various examples of landscaping. It was a very effective way to show him samples of different styles ... tropical, natural, contemporary and "old English" gardening ... and in this way he got an idea of what could be done in Anaheim. I think he was impressed. We thought we'd done a pretty good job in there. It was something like an oasis ... a little box canyon separated topographically from its surroundings. Walt asked us a few questions as we walked, about what the plantings were, and what trees we'd used and that sort of thing. The work we'd done on his home garden, plus his tour through our canyon, persuaded Walt we could do what he wanted in Anaheim.

THE "E" TICKET: What were those first months like, in 1954?

BILL EVANS: We all sat down with Dick Irvine and the various Art Directors. Harper Goff, for instance, was the one who designed and supervised Adventureland into being, and Bill Martin did the same for Fantasyland. Each of the Art Directors had a different scheme to be worked on, and we had to tailor our landscape designs to support them. Main Street, for instance, had a sort of Victorian formality so that all of that space, from Town Square to the hub, featured a very disciplined landscaping. There was a landscape architect by the name of Ruth Shellhorn, who designed this Main Street area for its initial opening. When you went across the bridge to Adventureland, there was no more discipline ... it became totally uncivilized. If we succeeded in doing a really good job out there in the jungle, it appeared like we had nothing to do with it! (laughter) When we went into Frontierland, we wanted to create the illusion that we had found it, all that growth in there, and just added some boats on the river. We used to get letters, in the early days, from guests who complained that "junior" got poison oak while running around on **Tom Sawyer Island**, and why didn't we remove such dangerous plants? Well, obviously we didn't plant poison oak, but these people believed they were in a completely natural wilderness.

THE "E" TICKET: How would you describe the landscape in Fantasyland and Tomorrowland?

BILL EVANS: There was no reference book we could follow because no Tomorrowland had ever been done. What we did was use plant material that was assertive enough that it would make its presence

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known. We wanted bold, gutsy plant material which would compete with all the stylized structures we used in the early days, and have now been torn out and replaced. We weren't trying for some Martian garden, or anything like that, but we were trying to complement the architecture without being too low key.

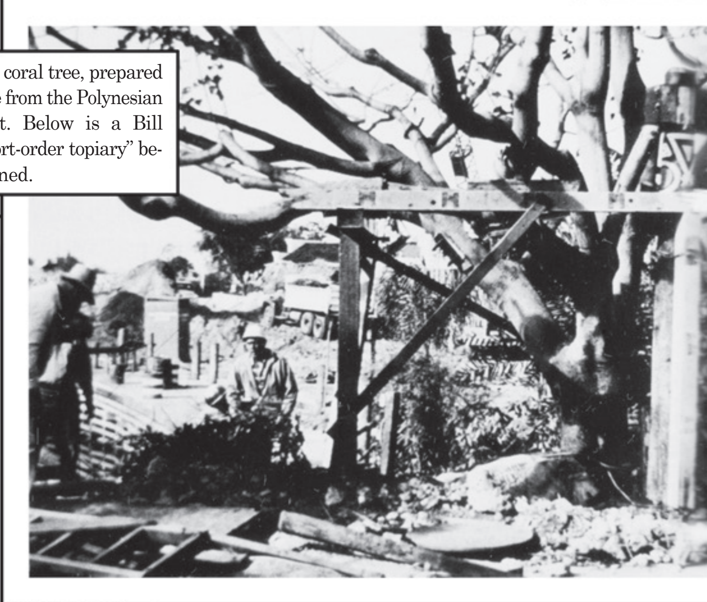
Now in Fantasyland, what we were seeking was something with some whimsy... something that was fun and a little unrestrained. We did things like the topiary figures, for example, and we did the miniature landscaping for **Storybook Land**. We went with lacy things, like elm trees, that you could see through and which would lend themselves to twinkle lights after dark. If you used magnolias, with their great big heavy leaves and kind of somber character, they didn't make sense with twinkle lights.

THE "E" TICKET: This sounds like a form of Imagineering, using trees and plants to affect an audience.

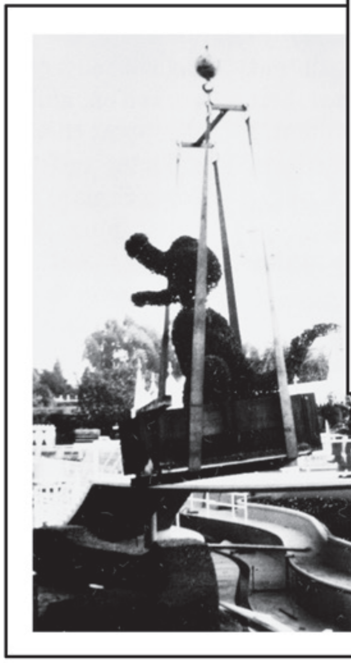
BILL EVANS: I think it's fair to examine landscaping on a very "broad brush" basis to see the contribution it makes. First of all, the guest does not arrive at Disneyland or any of the other Parks and ante up his admission to come in and look at the trees. They don't do that and we know it. But they do come in to enjoy themselves, and to spend a day the way Walt had planned that they would. And, although kids figure high in the entertainment end of things, I think we're still running about three to one adults to children. So they don't come in to watch the landscaping, but if they came through the gates tomorrow and there was no landscaping inside, it's my guess that attendance would plummet.

The first thing we do with landscaping is try to create a kind of visual mood music, so that the Park is a pleasant place to be. You can come to Disneyland, sit on a bench and watch the crowds and the Riverboat, listen to the band and enjoy yourself. You wouldn't if it wasn't for the foliage that provides perches for all the birds that are singing, and for the twinkle lights, and the shade which is a very useful commodity in mid-summer Anaheim. All the grass and the flowers ... Disneyland is a nice place to be, and that's the first thing that we do.

There's another very important thing we accomplish with landscaping. In order for Walt Disney to take his guests by the hand through an Indian Village, or a Missouri wilderness, or an African jungle ... what he doesn't need is a high-rise building or transmission tower, or freeway interchange in the background. We have to shut all of that out. We have to bring the guest in from whatever circumstances he left behind when he passed beneath the **Disneyland Railroad** tracks and entered the Park. We don't want any visual intrusion. In order to accomplish this, we build a berm to shut out the sound outside. Trees alone won't do that. It takes about a hundred feet of dense trees to block sound, but you can do that with about twenty feet of earth. Then we garnish the berm with all the landscaping we can afford, and in this way we exclude the twentieth century. Next we have to create the various environments. Adventureland has a few shops with souvenirs and some fast food, but the **Jungle Cruise** is what that area is all about. On Frontierland's Big River, there isn't a whole lot going on when you ride that paddle-wheeler. You're enjoying all of that lush landscaping, with a minimum of animation. On the **Disneyland Railroad**, you've got 360 degrees of landscaping, with the exception of the dioramas. In Tomorrowland, the plantings are extremely important from the **Monorail**, the **PeopleMover**, the late, lamented **Skyway**. It's a significant component of the total experience. And another functional aspect of the landscape is found throughout the Park in the way it keeps our operation visually separate from the guest. We don't want deliveries of merchandise and food, and employee movement, to conflict with the guest experience. When you're in Fantasy Gardens, for instance, you don't know that there are trucks backed up



An African coral tree, prepared for its move from the Polynesian Restaurant. Below is a Bill Evans "short-order topiary" being positioned.



against that building unloading ice cream. The foliage is used to screen all of that.

It's also important for landscaping to provide visual separation between themed areas. In Fantasyland, the **Skyway** terminal appears to be within an Alpine landscape, but on the other side is **Big Thunder** in a desert terrain. In Adventureland, our plantings accomplish the same thing, with little Victorian valentines of posies and neatly trimmed shrubs on the Main Street side, by the hub, while on the Polynesian side you've got a man-eating jungle.

Floyd Martinez (at left) and coworker, with steel pin in place, prepare to lift this tree from the berm behind Fantasyland **Skyway** Station.

Walt Disney knew that landscaping could make a tremendous contribution. It was Walt who started out in the first place to create something as radically different from Coney Island as he could. He didn't want another Long Beach Pike, or a Coney Island, and he defined the elements that would make a difference. These included courtesy, cleanliness, imagination, and landscaping! Old-time amusement parks were mostly wood and pavement. Disney was working against an exceedingly tight budget. He started with about three million dollars for openers, and wound up opening the gates at seventeen million. Even though Walt had sold his shirt by that time, he always made sure that some of that budget went for landscaping. I know you've heard that story, about Walt telling me to put jaw-breaking Latin names on the weeds (laughter). Walt first told that story during the Disneyland 10th Anniversary party, when things looked a lot rosier than they did in 1955. He stood up there and talked about Dick Nunis, Wally Boag ... and "Evans." Of course there were a hundred people that he could have mentioned, and I was honored to be one of the three that he talked about. I have that on tape, and it's something that I treasure.

THE "E" TICKET: Can you tell us about Walt, back when you were at the Park with him?

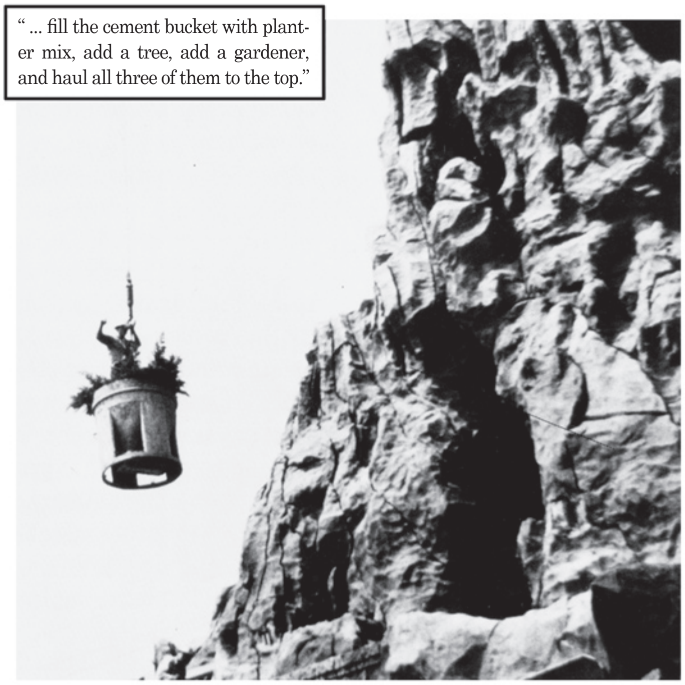
BILL EVANS: Well, I had less contact with Walt than guys like Bill Martin, Herb Ryman or Marc Davis, because they were working with him on a day-to-day basis. For my projects, for landscape, Walt would say, "Hey Bill ... I need a jungle!" or, "I need a Hannibal, Missouri river shore!" or something ... and it would take me a few days to get that! It wasn't like the sketching that Harper Goff was doing of the jungle, where Walt could come back in the afternoon to see what he'd put down on paper. Later, we'd see the way Herb or Harper interpreted what they heard Walt say, including the green backdrop, and we'd fine tune it further. My brother Jack and I sat in on some of those meetings. We'd hear all this talk about the Amazon, and the Congo, and the Irrawaddy, and we'd figure out what to do next.

Walt didn't pay a lot of daily attention to our work, but he would surprise me now and then by making some comment or some request that I hadn't expected. All through the construction phases, Walt would be out there every weekend, and we would take a kind of ritual hike on Saturday. He would make comments of a general nature, with nothing in detail about the landscaping. Once in a while we'd be walking along with Joe Fowler and Dick Irvine and Walt, with all the troops strung along behind us, and Walt would turn to Joe Fowler and say, "Joe, that tree looks a little close to the walkway, doesn't it?" And then he'd turn around and he'd say, "How about moving that tree, Bill...?" And this was maybe a fifteen ton tree. The next day it would be ten feet further away (laughter). I would be part of that group, and I'd be right there if some problem required a landscape solution. So, while art directors spent a lot of time at the drawing boards in their studios, we'd be down at Disneyland doing the landscaping by the seat of our pants.

THE "E" TICKET: That first Disneyland, in the 1955 photos, seems to have a lot of unfinished areas and bare earth.

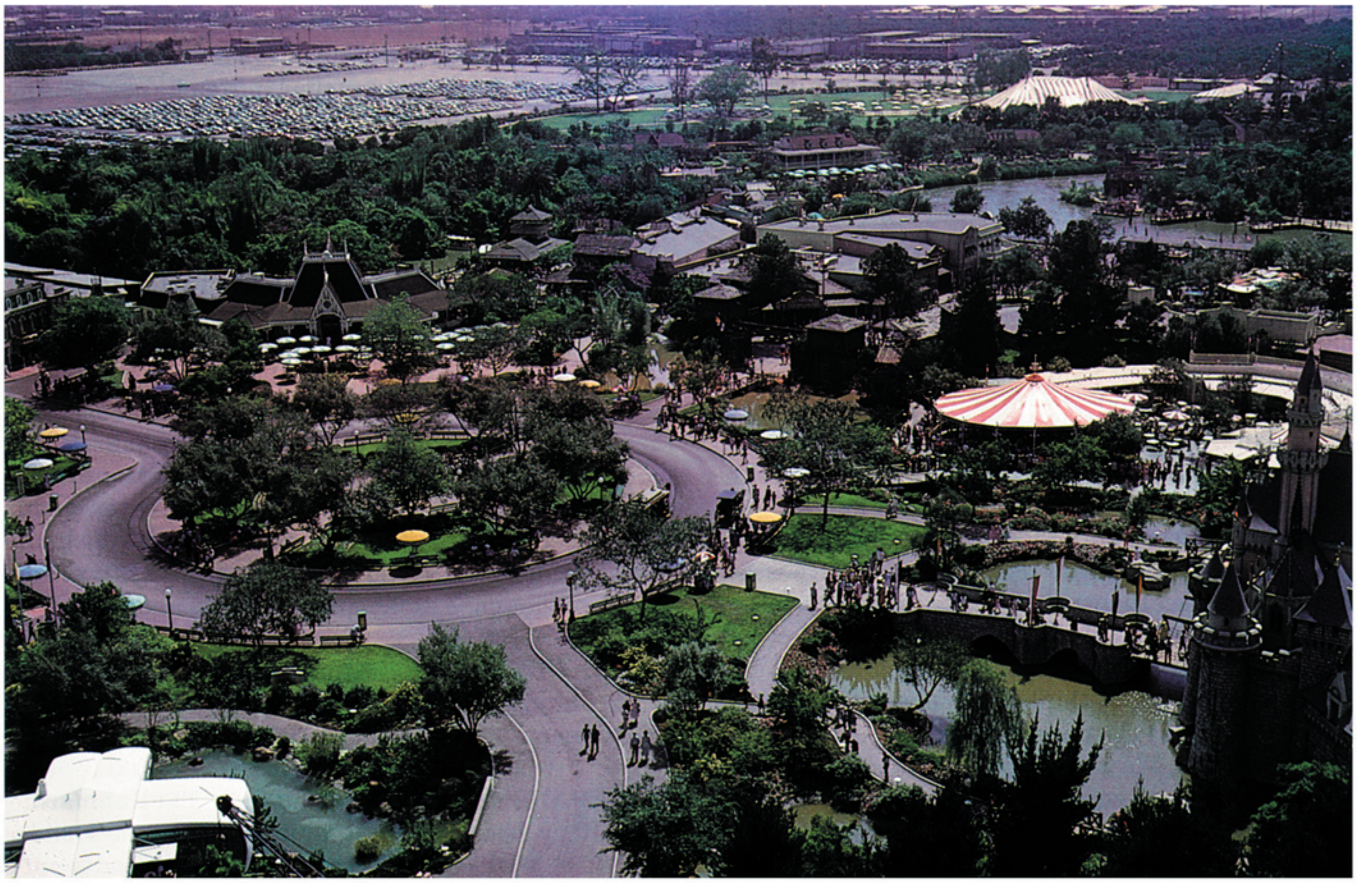
BILL EVANS: From a purely landscape standpoint, I don't think that Park was finished for about three years. We were striving to achieve an instant maturity ... the appearance of full growth ... within the constrictions of a meager budget. We had an acceptable maturity in the jungle, in Town Square and the hub, but my goodness ... when you got out in Frontierland there was nothing but little tiny five-gallon trees. Later parks, like Disneyland Paris, were done with a lot more money and were opened with first class landscapes. That wasn't true with Disneyland. We ran out of money pretty early on, about halfway through, and we had to "size down" everything. Instead of planting twenty foot trees, we had to put in ten-footers, and ultimately, five foot trees. Now for 1967, in Florida, I plowed up thirty acres down on the north end of the property and started a tree farm. We started them in 1967, and opened Walt Disney World in 1971. I had four years to collect and produce the ingredients for that Park. We had those years to locate and obtain specimen trees ahead of time, so the jungle looked terrific right away. The later Parks opened with all the landscape maturity that it took Disneyland five or six years to achieve.

One of the tricks about carefully designed landscaping is that you have to plant so that you get maturity as quickly as possible, but then you've got to be able to live with it forever, after that. If it grows out of scale, and if it grows out of practical application in twenty years, then you've got a real problem. In Adventureland and Frontierland, this doesn't become a problem. In fact, virtually all the trees in Adventureland are original ... at least the big stuff. When we rehab the elephants or the rhinos, we have to do a little patching, but nothing major. We recently surveyed every tree in the jungle in order to prepare the **Indiana Jones** queue line area and we used a few new trees in there. It turned out that the only specimens we lost were some of the enormous, giant bamboo, when we had to reroute the river. That jungle, like any jungle, is self-perpetuating. We have a lot of native African trees in there, and native Brazilian trees in the first 100 yards or so, where we're trying for the illusion of the Amazon jungle. I finally convinced them to take the awning covers off of the **Jungle Cruise** boats so that the guests could really experience this voyage through the jungle. Back in 1955, we needed to restrict everybody's view (laughter) but now, it's a beautiful experience and some of those trees are seventy feet high. They're never going to get too big. We knew the bushes and trees that inhabit a real jungle, but you don't have those trees in Southern California. We have some "look-a-likes" and if you take a little bit of license, you can put together a pretty convincing jungle. The biggest trees ... the real "bones" of our jungle are the giant fig trees. They're now seventy feet high and they come from China, Australia and India. There are some huge African coral trees in there and some big bottle trees from Australia, but they all have a jungle connotation. They all look like they belong in a jungle. And it's true that they were originally from those places, but I actually chased them down from along the local freeways. The freeway system was going full bore at that time, which was a Godsend for us. These new roadways went through the suburbs, and would wipe out entire streets with mature "street trees" as it cut a 200 foot swath through these residential sectors. We would keep careful track out there, literally snatching trees from the jaws of the bulldozers. We'd go out and identify and tag the trees that were in the way. The Santa Monica freeway, the Pomona and the Santa Ana freeways all yielded trees for Disneyland. We paid about $25 for each tree to the contractor who was going to bulldoze them and take them to the dump. That fee was so he'd stay away from those trees and not bruise them, while he was wrecking everything else. As fast as we could, we'd get in there and put a six by six box around the roots, which was anywhere from five to ten tons a unit, and then pick up the tree and drive it down to Anaheim and give it a new home.



" ... fill the cement bucket with planter mix, add a tree, add a gardener, and haul all three of them to the top."

Pershing Square in downtown Los Angeles has been facelifted about three or four times over the years. It now has a five story parking structure underground and, in 1962, they had to take all the plantings off at ground level to do that. I learned that they were in the process of chainsawing down some trees. There were eight of the big Ficus trees in the center of Pershing Square (these were the largest) and another thirty of them around the outside. The contractor was boxing the smaller ones, and storing them for re-use later. The remaining eight were considered too big to save, and they were planning to chop them down. They had cut the first one when I found out about this. We interceded and boxed them up and got them out of there, although the Highway Patrol made us take fifteen feet off the tops because they were so big. When I told Walt I was spending money on these trees, and showed him some photographs of them, he asked me where we were going



to plant them. I said I didn't know but I knew we were going to need them, and I put them in storage out there, behind the **Haunted Mansion** area. Then, twelve months later, Bill Martin started working on New Orleans Square. We all knew that these were the trees we needed, and that's where they are today. We trim them three times a year so that they don't become so heavy that you can't see the architecture behind them. Michael Eisner once looked at the trees (when they were in need of pruning) and asked me, "Where are all of our wrought iron balustrades?" ... and I said, "Comin' up!" (laughter) Those are some of the biggest and most beautiful trees in Disneyland, and they're essential to the composition of the area.

We got pretty good at relocating trees. An early example was in 1955, when we built the Polynesian Terrace restaurant in Adventureland. We had this great big African coral tree as the dominant feature of the dining patio area. It was a really big and authentic tree, with brilliant orange-red flowers, but it wasn't nearly big enough for Walt's taste. Walt said, "No, no ... that won't do ... I'm going to build a tree in there so we can fill it up with lights and sound and music and everything. I've got to have a bigger tree than that!" We wanted to save this beautiful tree, but the crane had to reach way over from the pavement area of Adventureland street, and we couldn't handle the weight if we had to box the root system in the conventional fashion. We decided to take a chance and try to move it "bare root." We drilled two inch-and-a-half holes through the trunk, and put steel pins through the tree. We put some six-by-six support columns underneath the branches to help carry the weight of the tree. Then we got in there with a fire hose and washed all the soil off the root system, and let it run out into the jungle river. We went around the tree with a chainsaw and cut the root system back until we had a total root package of ten or twelve feet across. Then we picked it up, by the pins, with the crane from the street, and carried it over and planted it where it still is today. It's right there by the new jungle loading dock and it's about fifty feet across. When they put up the new loading dock, they were very careful to build around those tree trunks on the second floor, and now the tree trunks go up through the roof. That was a coral tree, and they're pretty hard to kill, but we were emboldened with that experiment and proceeded to transplant pine trees, maple trees, oak trees ... even eucalyptus trees which are very impatient of root disturbance. We picked up and moved them "bare root" with 80% success. Later, I'll wager we moved two thousand trees in Florida with pins through their trunks.

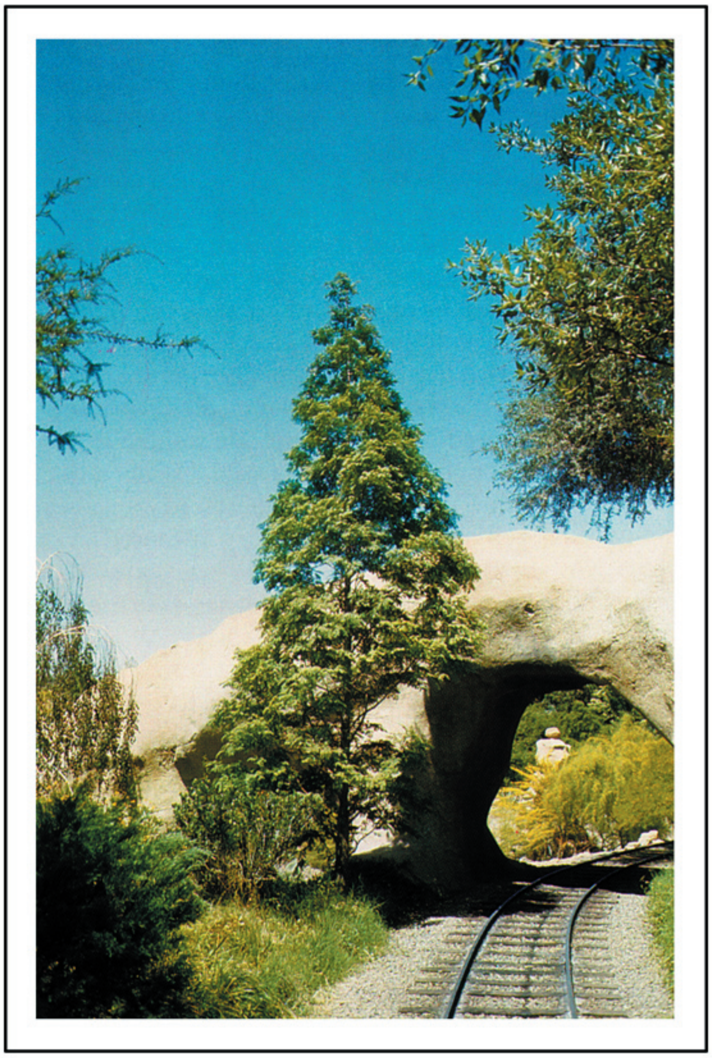
We moved trees constantly ... hundreds of them, and I don't know if other people were doing this or not. The growing pains at Disneyland were like letting out your belt after a heavy meal. When they got too jammed up, we'd move the railroad track out another fifty yards. A major move was when they built **It's A Small World**. Now Walt didn't want to move more of the railroad track than he needed to, just enough for **Small World**, which was seventy five yards or so. But even that caused a dislocation of the entire landscaped backdrop. The largest berm in the Park was behind that train track, because we were trying to shut out the interchange of Harbor Blvd. and the Santa Ana Freeway. That was a giant concrete mass that we didn't want visible within Disneyland. We had a huge berm back there, and we had good-sized trees on it. When it was decided to move the railroad track, we had to move that berm, and we knew we couldn't move it with those thirty-five foot trees on it. If we destroyed those trees, it would have cost a fortune to replace them, so we decided to stick our necks out a country mile. This is something you can do when you work for Disney, that you really can't anywhere else. If people within Disney think that you've got a good idea, even though it may be purely experimental, they'll say, "Okay, go for it." We went right down that berm ... with the big pine trees, eucalyptus trees, acacia trees, ash trees ... and bored some one inch holes through the trunks of all these trees, about four feet above the grade. We put four guy-wires into the branches of the tree, and put a case-hardened steel pin through the hole in the tree trunk. We'd get hold of the pin with the crane and lift the tree up out of the dirt, untangling it from its neighboring trees. There was no box on it or anything, with just roots hanging out in the wind. We transplanted all of these trees, and at the same time ... as we'd pick up the trees ... the bulldozers and earthmovers and trucks would come in and scoop up the real estate and move it to the new location. Once the earth was patted down in the new place, we'd bring the trees from the old berm and plant them in the new berm. We went back and forth, back and forth, working with the movers, and we did less damage to those trees than any other way we could have transplanted them. I think we had an overall 85% success rate. When we took the steel pin out, we'd take a piece of hardwood, lather it up with fungicide, pound it in, and cover it with tree seal. A couple of years later, you wouldn't even know where the hole was. The same lifting process was employed in Florida, handling trees as large as 30 tons.

THE "E" TICKET: Some attractions, like the **Matterhorn** or the **Submarine Voyage**, must have had some unique requirements?

BILL EVANS: You're right about that. The **Submarine** lagoon they designed really put us between a rock and a hard place. We had a **Matterhorn** on one side, and twenty

Two examples of Frontierland landscaping with transplanted trees. This beautiful meadow was once found near the railroad tunnel in Fronterland's farthest corner. Can you locate the scene at right? It's still in Disneyland today.

feet away they created a tropical lagoon. We had to compromise with some trees that were not totally out of sync with the **Matterhorn**, but still compatible with a lagoon. When they built this huge reinforced concrete parking structure for the **Submarine** attraction, we ended up with a roof with about an acre of space, more or less. The engineers knew we wanted to landscape over the top of the structure and they asked me, "How much earth do you need up there for your trees?" They said I had a limit of four feet, or they'd have to double the cost of the structure ... and we got five feet in the center, tapering off to two feet at the building limits. The roof of the building is designed with a little bit of a slope so that water drains off of it. Now, today, we've got a mature forest on top of that **Submarine** building ... those trees got a lot bigger! But we've got a scene in there that you might find out in the countryside on a Sunday drive, and you sure don't know that you're on top of a gigantic building! It's a pastoral scene, and we've got some ten foot berms back there, off the edge of the structure. We put in pine trees, and eucalyptus, maples and ash. With the **Autopia** going through there, and the **Monorails** and steam trains, nobody is analyzing it but they're taking it all for granted. It's really a very understated illusion.



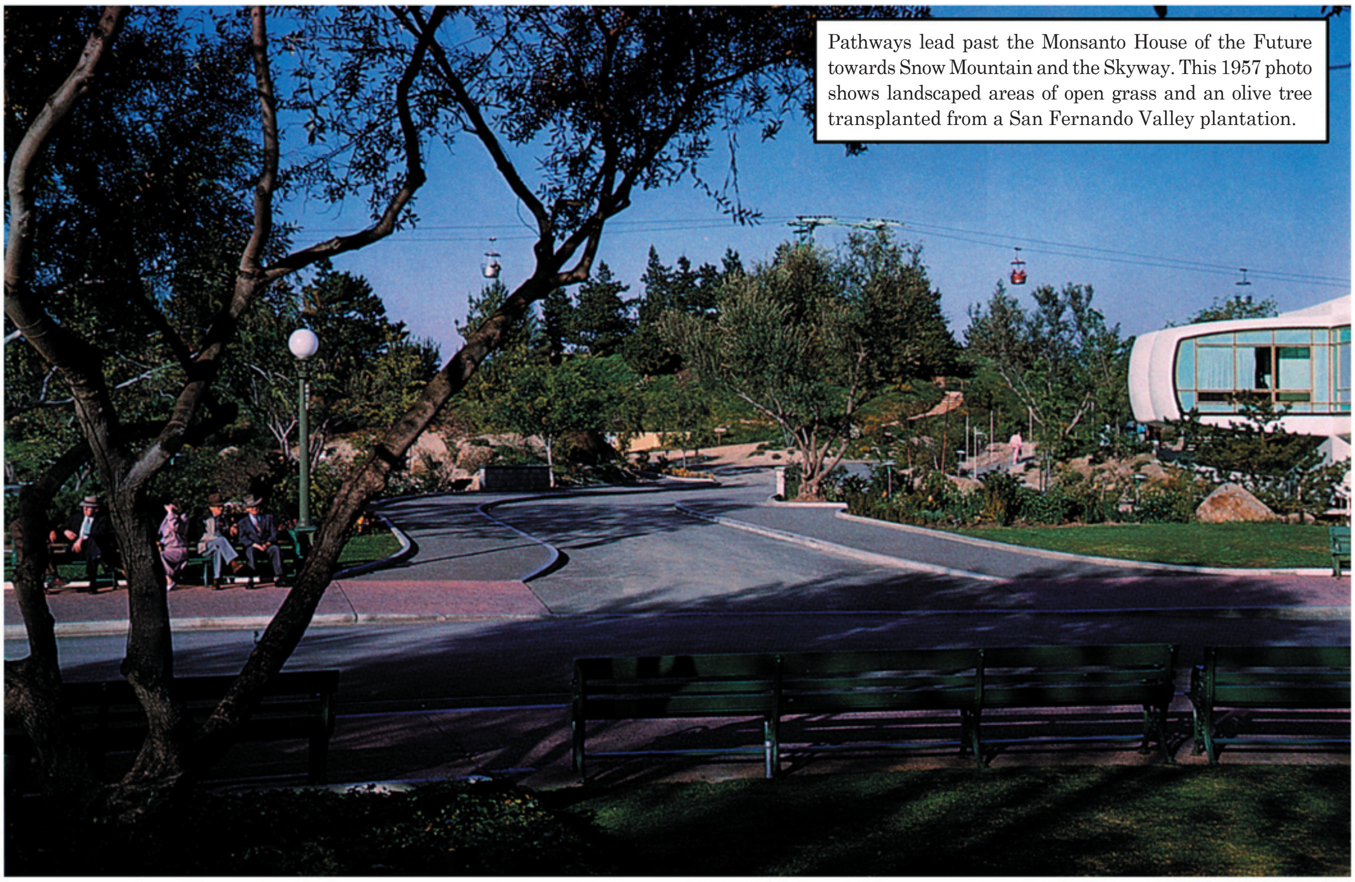
The **Matterhorn** mountain has no artificial trees. We're using Colorado blue spruce trees, that have a needle about one inch long, and the blue cast imparts the illusion of distance. Most other pine trees we might use in Los Angeles are out of scale because of their needles. The foliage, and the size of the trees would be inconsistent with what we are trying to do up there. The **Matterhorn** is only about 100th scale. What we did was plant spruce trees, using a crane with a 150 foot extension on it, and a cement bucket. We would fill the cement bucket with planter mix, add a tree, add a gardener and haul all three of them up to the top. When we got them where we wanted them, we unloaded them in reverse order (laughter) and then we'd go down to get another load. There's a drip irrigation system up there, so the trees last from two to five years, and then we have to replace them. It's a lot like other kinds of themed work at Disneyland, using color and the correct scale but with landscaping you can't stop the clock. These things grow!

THE "E" TICKET: What about, Frontierland and Fantasyland?

BILL EVANS: When we first built Frontierland, we had this Chicken Plantation restaurant near the river. We also had Magnolia Park, just east of the Plantation restaurant, and the idea was that there would be band concerts with shade and seating under all those magnolia trees. Then the scene changed because they brought in the **Columbia Sailing Ship**. The hull for the **Columbia** was built at Bethlehem Steel, I think, and they trucked it into the parking lot. From there they lifted it onto three flatcars by the Main Street Station, and were able to bring it around to what is now the Frontierland station. Then they lifted it off of the train, sideways, and hoisted it into the dry dock at Fowler's Harbor. But, that area ... Magnolia Park ... was solid with trees in those days, so we had to move all the magnolias out in order to bring that ninety foot hull through there. We re-used those magnolias to back up New Orleans Square. The French Quarter and the promenade leading to the **Haunted Mansion** are full of magnolia trees. We did have to remove a couple of them recently, to open up the vista for Fantasmic. For the old "painted desert" area, we went out into the desert and brought in some Joshua trees, and various kinds of cactus and so forth. In nature, most of those plants are growing at several thousand feet elevation, so they resent sea level and they resent our humidity. We found that we had to replace them every two years. We wanted some pine trees around that first "painted desert" back in the fifties, so we went scrounging around and found some pinon pines out in Arizona with very short needles. When we brought them in they were kind of raunchy looking, but that fit in with what we were doing in Frontierland. Then, when it came time to turn that area into **Nature's Wonderland**, we dug the pinon pines up and re-used them, and when we did the **Big Thunder** area, we dug them up and used them again. Many of those trees started with us in 1954 and they're still hanging in there. There are one or two of them by the **Matterhorn** loading area, and several near the entrance to the **Big Thunder** petting zoo. There's still quite a bit of original forest on that ridge where the **Pack Mules** used to be, and we've still got those huge pines at the entrance to Frontierland ... those trees above the roof of the Shooting Gallery are original pines. Another story is about the six Italian cypress trees that used to delineate the entrance to Tomorrowland. We picked them up and put them outside the **Haunted Mansion**, and they're still there today. We thought that those cypress trees would be very appropriate to a **Haunted Mansion** when we changed out the Tomorrowland area in 1967. Now in **Storybook Land**, we were obliged to put in a forest behind Gepetto's Village in one-tenth scale. We didn't want to use bonsai trees in there, so we put in stunted trees. We do that by keeping them in small pots, and never letting the root system expand.

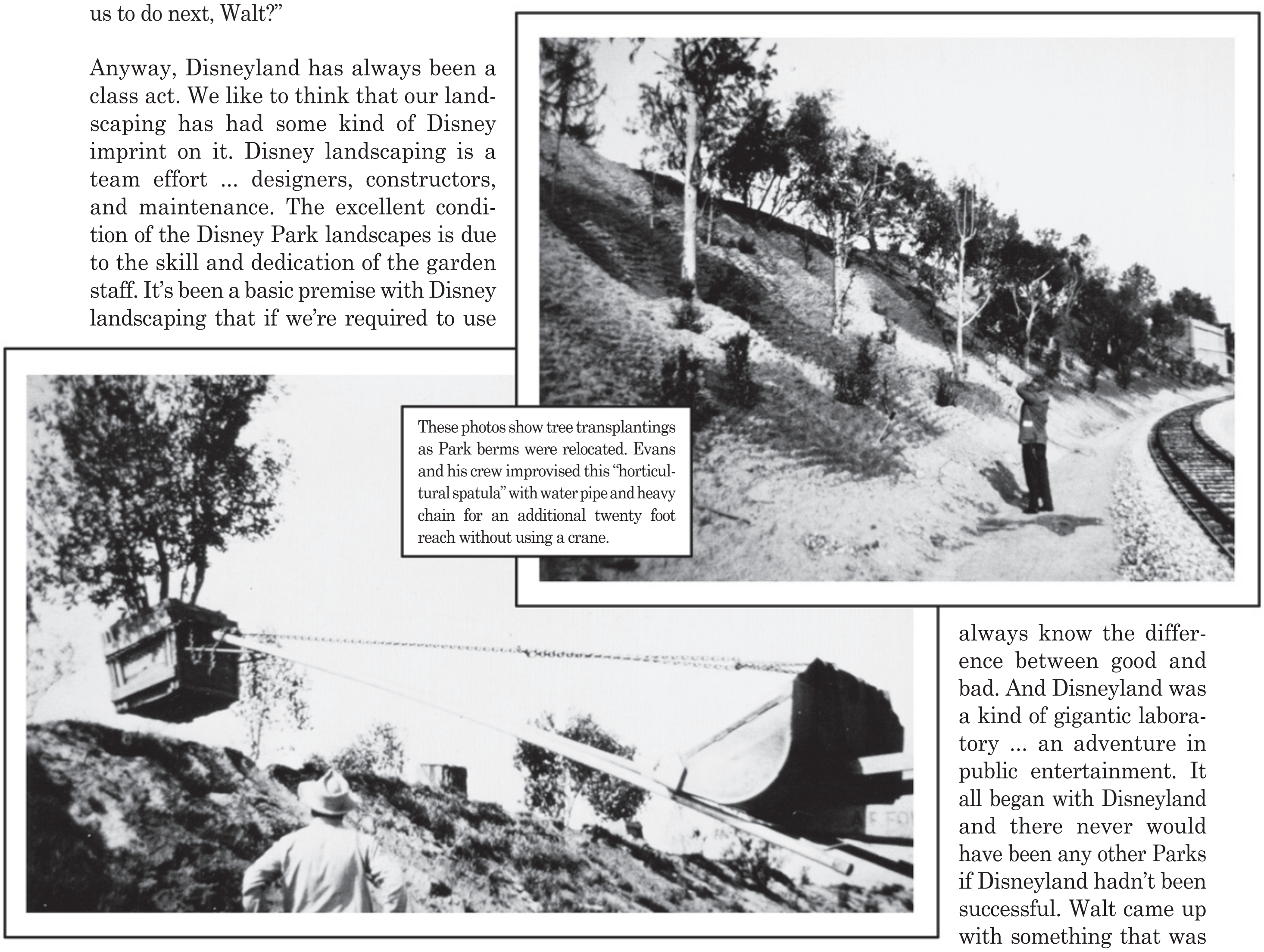
THE "E" TICKET: Tell us more about working with Walt Disney.

BILL EVANS: He always had the highest standards. I remember how impatient Walt was about things like getting **Tom Sawyer Island** green ... and it used to bother him that the entrance to the **Jungle Cruise** rain forest didn't look "jungly" enough, for the first three years. My brother and I liked to think that Walt didn't have to hover over us. One thing Walt was not lacking was an opinion about things. He had a very positive view of what he was doing and I think he knew what he wanted all the time. All of us who had the privilege of working with Walt learned a great deal about theming and creating the illusion. We got into doing topiary plantings, for instance, because Walt came back from one of his trips to Europe, about 1958, and he had been very impressed with the topiary he'd been shown over there. He wanted to know what we thought about it, and I said, "Walt, most of what you saw over there probably took twenty years to produce, and will last for a century or more!" So he said, "That's fine ... I want some in two years!" (laughter) We found some fast-growing plants to use, and after that we called it "short-order topiary." When we lost Walt, we still had a lot of his momentum ... he was still guiding the designs when we finished EPCOT in 1981. He left us all kinds of ideas and schemes and visualizations and storylines. For



Pathways lead past the Monsanto House of the Future towards Snow Mountain and the Skyway. This 1957 photo shows landscaped areas of open grass and an olive tree transplanted from a San Fernando Valley plantation.

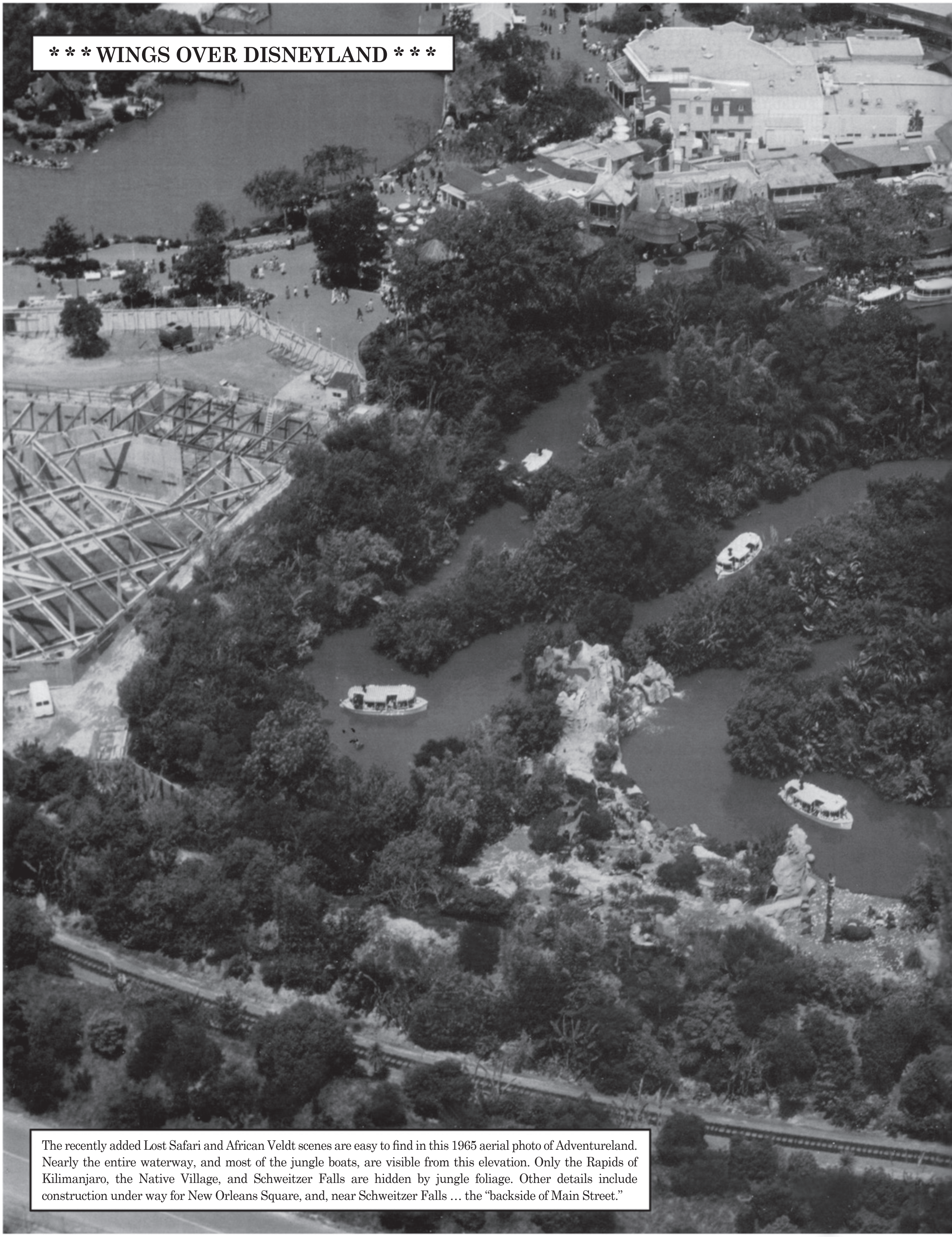
years after he died we were still doing Walt's work and anybody who had worked with Walt for any length of time had picked up Walt's enthusiasm. Once you understood what Walt wanted, knew his approach, knew what would satisfy him and what wouldn't ... you eventually began to think like he did. Walt wasn't given to extravagant praise of his artists. That wasn't his nature, but I had this feeling that if I came back to work Monday morning I was doing something right. Walt always had all of his designers and artists loaded with work. We never ran out of something to do. We always had more on our plates than we could consume and we never had to turn to Walt and ask, "What do you want us to do next, Walt?"



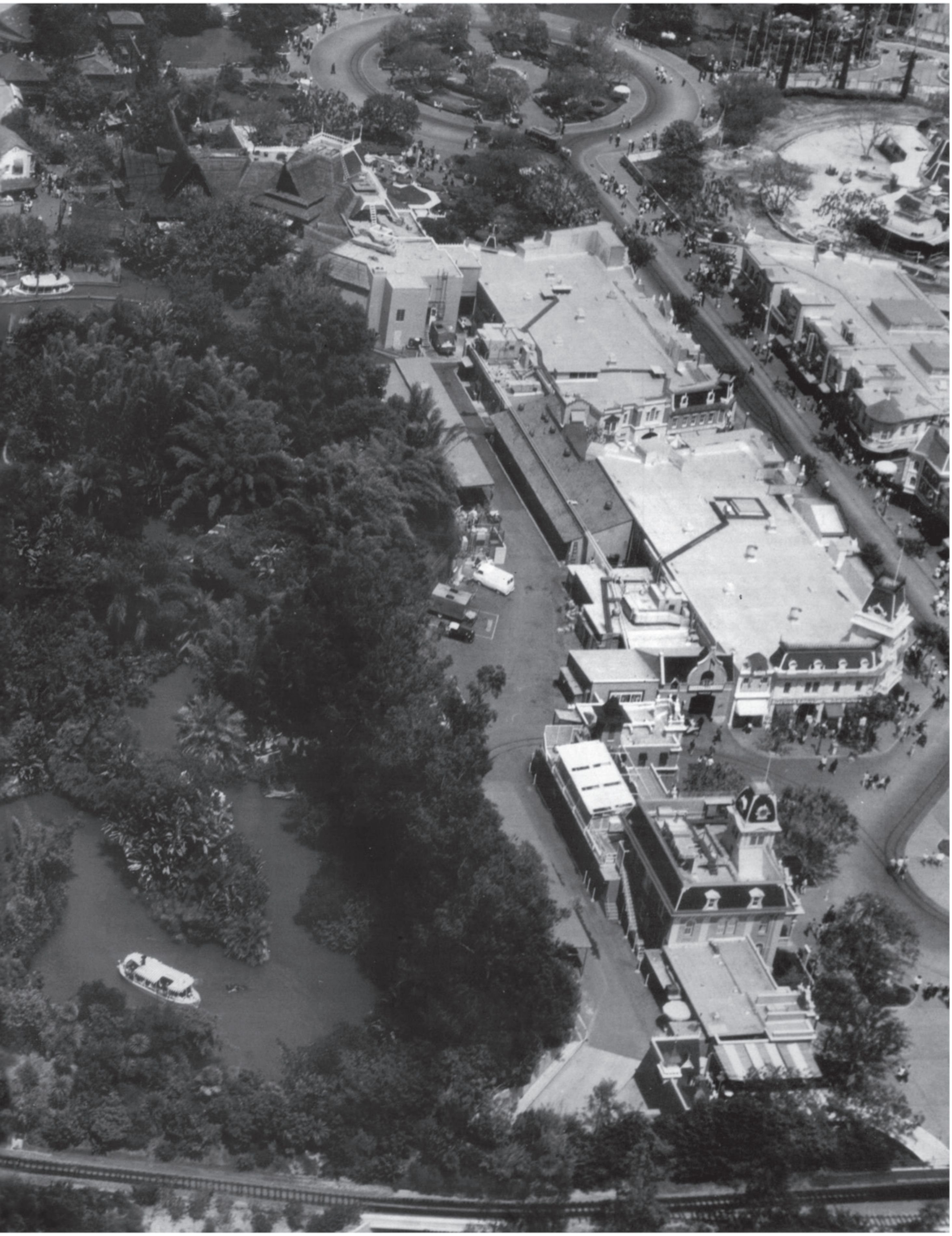
These photos show tree transplantings as Park berms were relocated. Evans and his crew improvised this "horticultural spatula" with water pipe and heavy chain for an additional twenty foot reach without using a crane.

Anyway, Disneyland has always been a class act. We like to think that our landscaping has had some kind of Disney imprint on it. Disney landscaping is a team effort ... designers, constructors, and maintenance. The excellent condition of the Disney Park landscapes is due to the skill and dedication of the garden staff. It's been a basic premise with Disney landscaping that if we're required to use familiar plant material in the Park, we at least use it in an unfamiliar way. For a traditional setting, such as Main Street, we try to use less conventional plantings. We want to lend it a Disney flavor, in order to separate it from other uses of landscaping such as community parks or campuses. There's a certain flavor, or ingredient, which is derived from "show business" ... the theatrical influences that Walt and his Studio people brought to Disneyland from motion picture design. Art Directors with years of set design experience were called upon by Walt to design a place that you could move people in and out of. Something much more than just a facade. We tried to use these ideas in landscaping in the same way, in "dressing the set" at Disneyland. We carried that philosophy with us to Florida, to Japan, and to Europe. Walt Disney had the intention that his guests would have a pleasant day at Disneyland, but that they would also leave at the end of their day with some knowledge they didn't have in the morning. He was a stickler for authenticity and for good taste, good quality, good design. Walt wasn't trying to directly educate people about landscape, or architecture, or anything else, but he believed his audience would always know the difference between good and bad. And Disneyland was a kind of gigantic laboratory ... an adventure in public entertainment. It all began with Disneyland and there never would have been any other Parks if Disneyland hadn't been successful. Walt came up with something that was entirely new, and he didn't turn to his staff and ask for things they'd already done. We were all feeling our way along, back then, and that was the first time that highly imaginative sets and environments were being combined to actually involve the public. And Walt kept emphasizing that point to us ... that he wanted the public to participate ... he wanted them onstage.

* * * WINGS OVER DISNEYLAND * * *

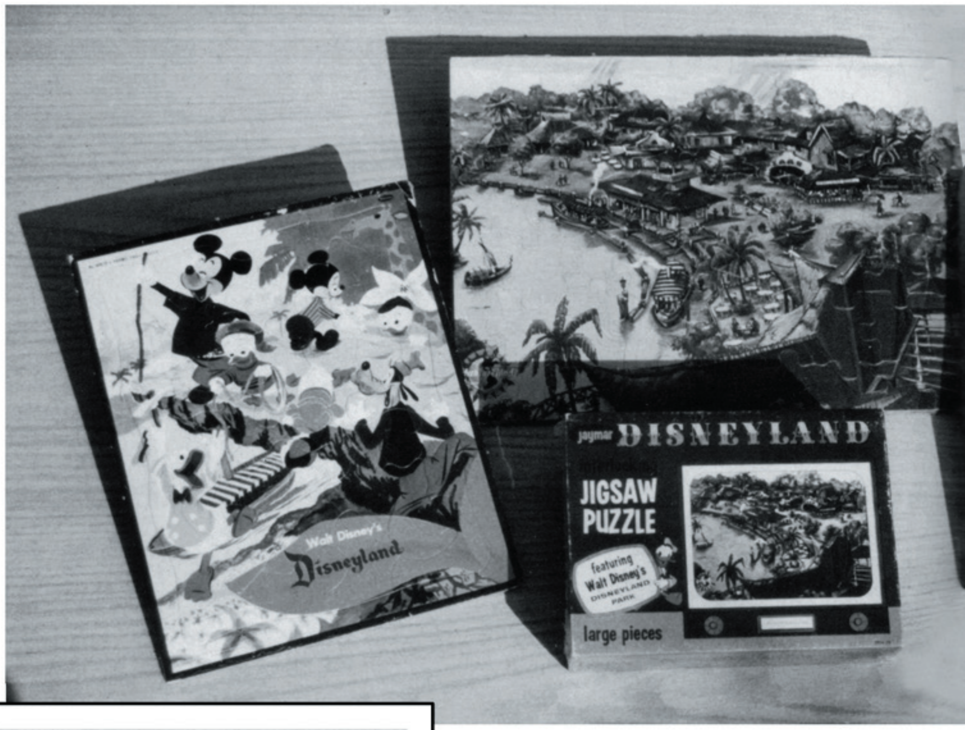


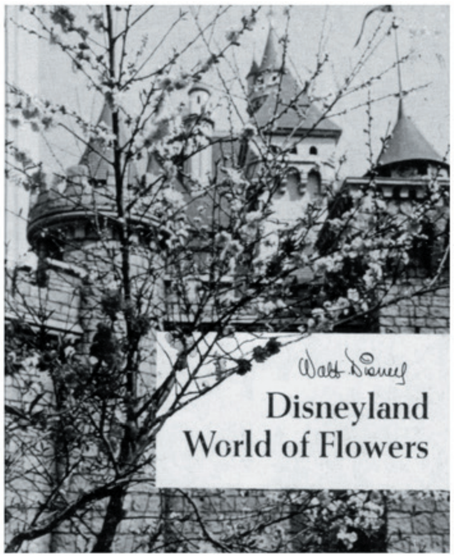
The recently added Lost Safari and African Veldt scenes are easy to find in this 1965 aerial photo of Adventureland. Nearly the entire waterway, and most of the jungle boats, are visible from this elevation. Only the Rapids of Kilimanjaro, the Native Village, and Schweitzer Falls are hidden by jungle foliage. Other details include construction under way for New Orleans Square, and, near Schweitzer Falls … the "backside of Main Street."



Collectibles from ADVENTURELAND

Here's a sampling of souvenirs featuring Disneyland's Adventureland, produced over the years. One of the four "lands" of the first Magic Kingdom, images of this themed area appeared on magazine covers, Park paperwork, and many forms of merchandise. Below are two Whitman frame tray puzzles with Donald, Mickey and other Disney cartoon characters in the Jungle Cruise area. A colorful version of Harper Goff's Adventureland illustration was used for this 1955 Jaymar boxed jigsaw puzzle.

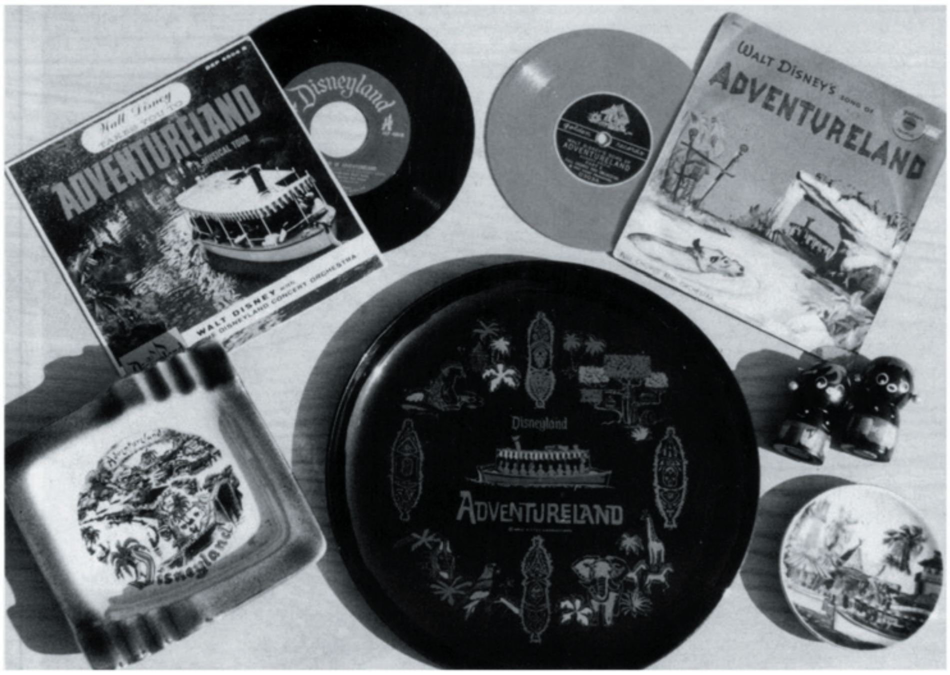

Walt Disney's
Disneyland
jaymar DISNEYLAND
JIGSAW PUZZLE
featuring Walt Disney's Disneyland Park
large pieces


Walt Disney
Disneyland
World of Flowers

In this 1965 hardback (above) Imagineering's Morgan "Bill" Evans told the story with text and color photos of Disneyland's themed landscaping. *Walt Disney - Disneyland World of Flowers* is 72 pages, 9-1/2 by 11 inches, with an introduction by Walt Disney.

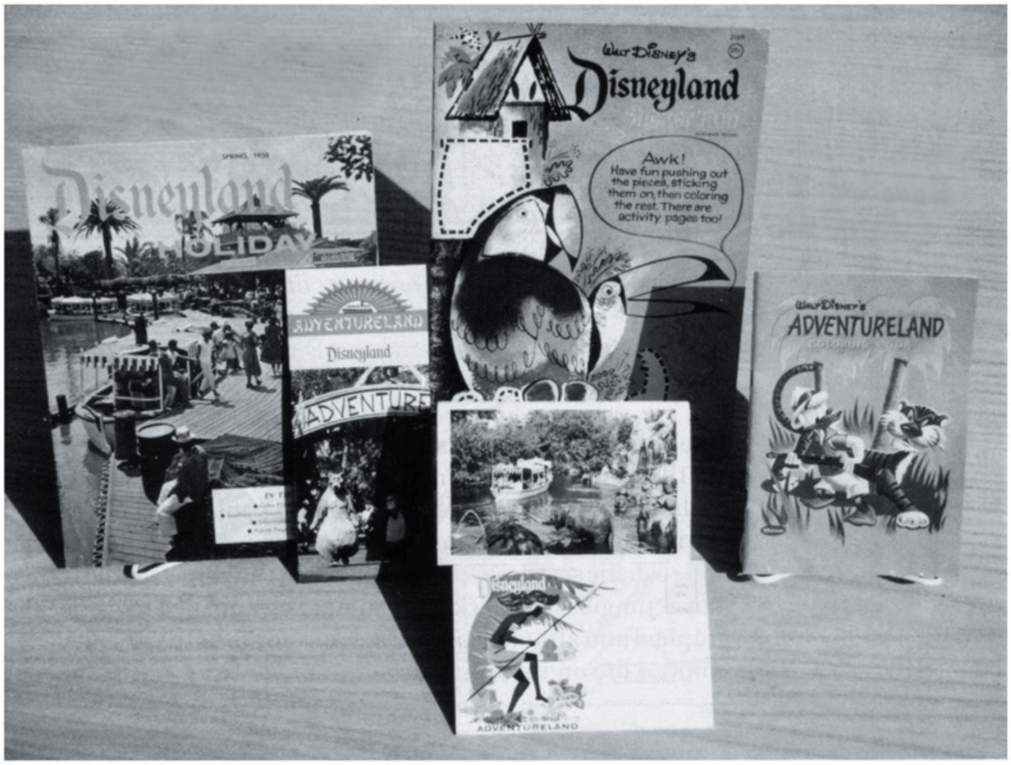
* * * * * * * * * * * * * *

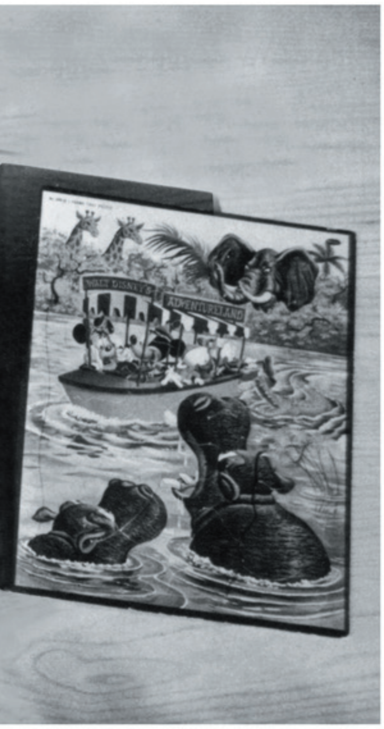
In 1955, Adventureland had its own theme song (below) released by Little Golden Records in series with the songs of the other "lands." Also available was a 45 rpm musical tour narrated by Walt Disney, again sold with four other recordings. Colorful Adventureland images appeared on ceramic plates of all sizes, ashtrays, trays, and other breakables. The little salt and pepper set is marked Disneyland and was sold at the Bazaar.

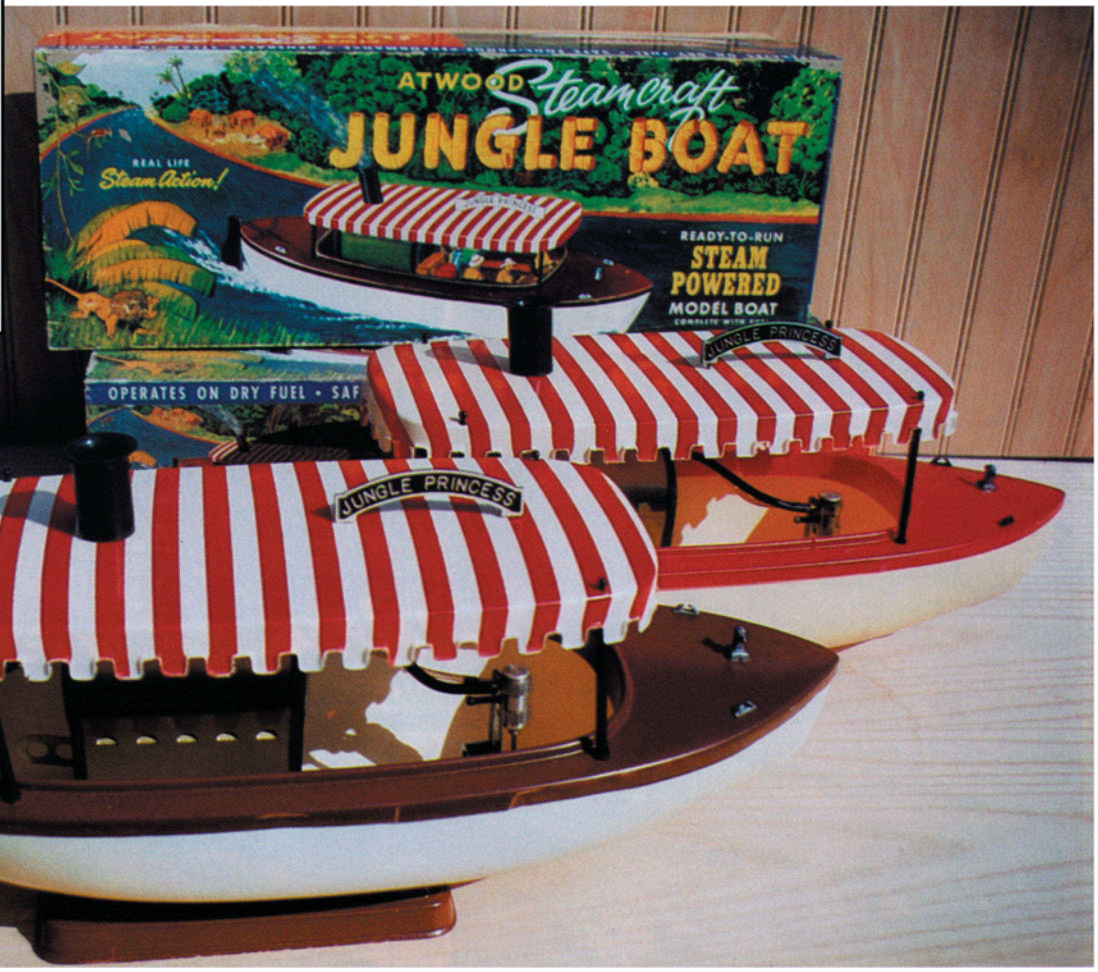

Walt Disney
ADVENTURELAND
Disneyland
WALT DISNEY'S SONG OF ADVENTURELAND
Disneyland
ADVENTURELAND
Disneyland

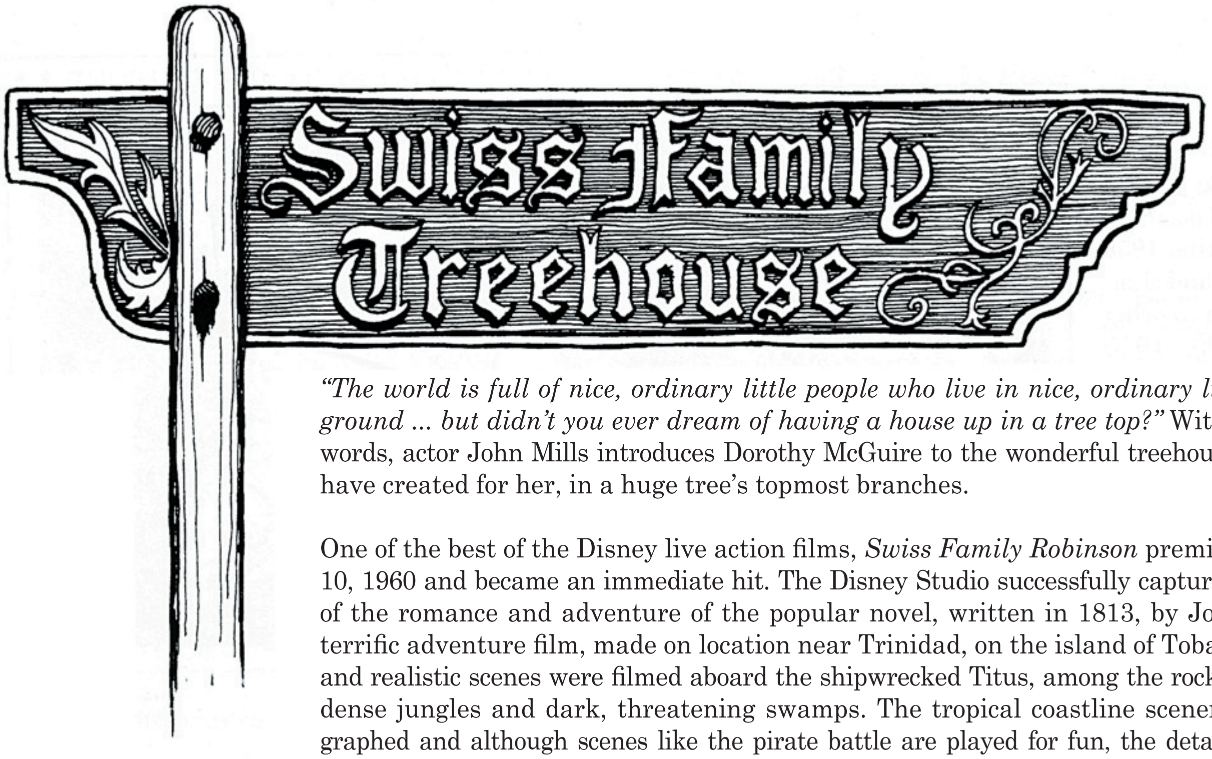
One of the finest of the Jungle Cruise collectibles, the Atwood Steamcraft "Jungle Princess," (right) was offered in two color variations, one with its deck in dark brown, the other in reddish orange. These eighteen-inch steam toys were not marked "Official Disney," but they were offered for sale in Disneyland mail order merchandise catalogs in the late 1950's.

Paper collectibles shown at right include several Adventureland postcard folders, the Spring 1958 issue of Disneyland Holiday Magazine, a coloring book from the 1955 "Disneyland Fun Box," and a Whitman jungle themed "Disneyland Sticker Book" from 1964.


Walt Disney's Disneyland
Awk! Have fun pushing out the pieces, sticking them on, then coloring the rest. There are activity pages too!
Disneyland Holiday
Adventureland
Disneyland
Adventure
Walt Disney's Adventureland
Disneyland
Adventureland


Walt Disney's
Adventureland

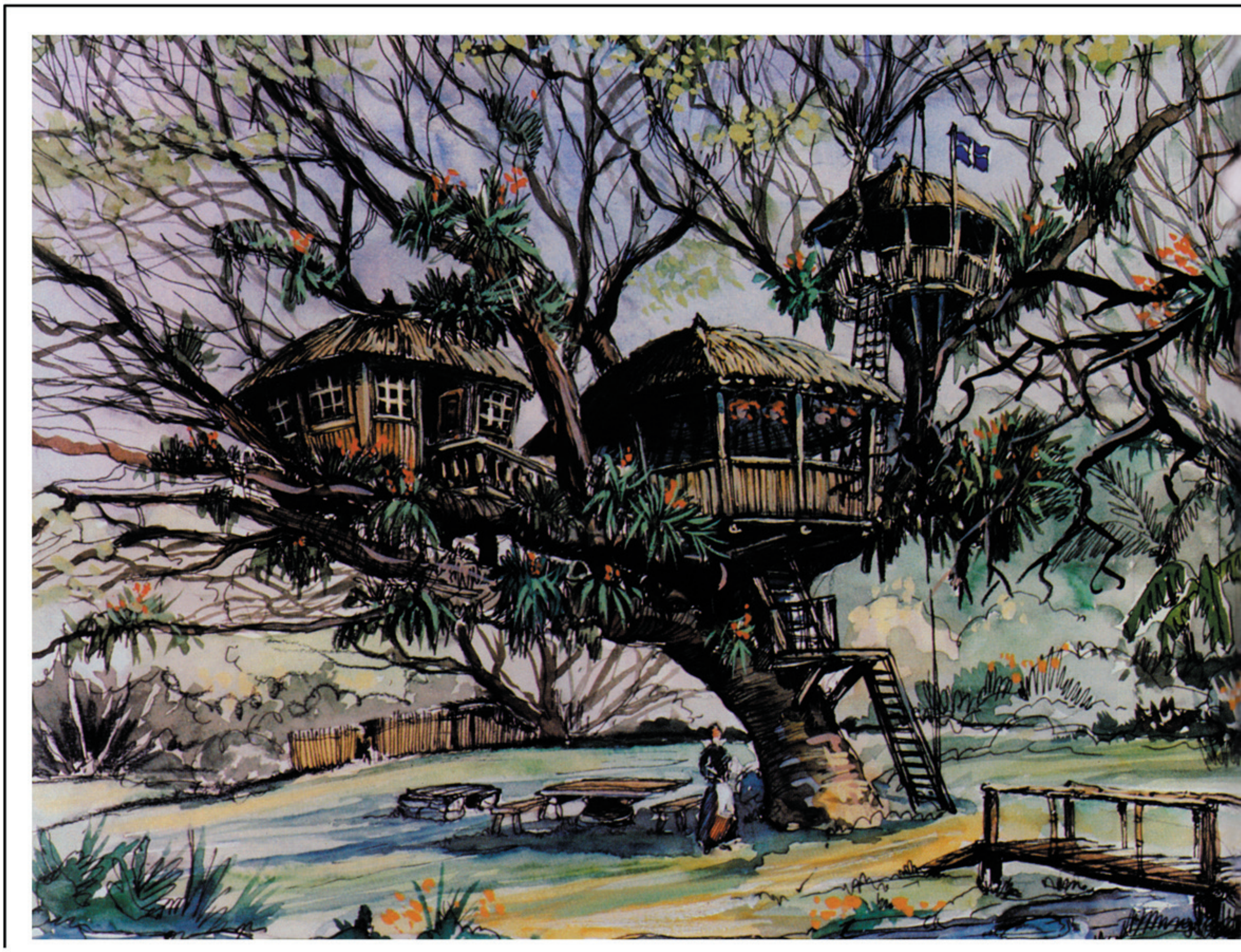

ATWOOD Steamcraft
JUNGLE BOAT
REAL LIFE Steam Action!
READY-TO-RUN
STEAM POWERED
MODEL BOAT
OPERATES ON DRY FUEL • SAF
JUNGLE PRINCESS
JUNGLE PRINCESS

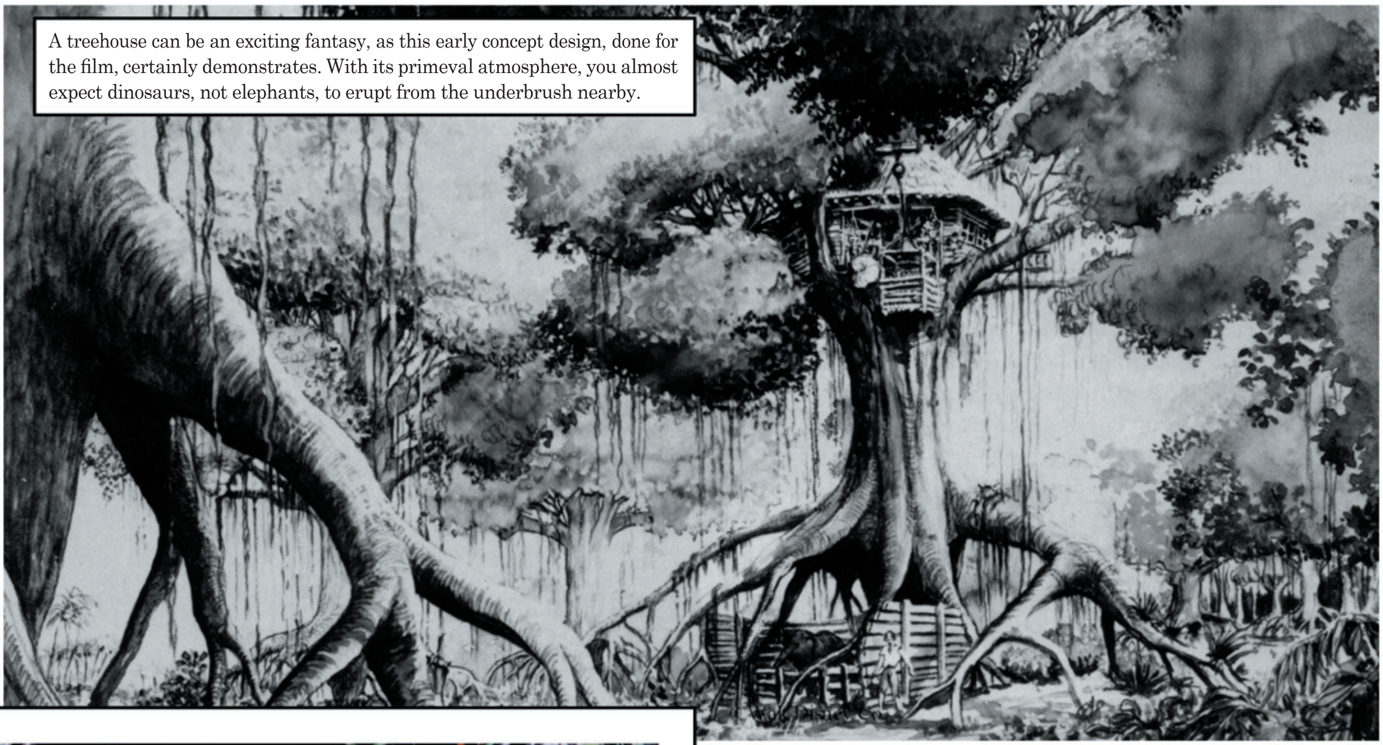


Swiss Family Treehouse

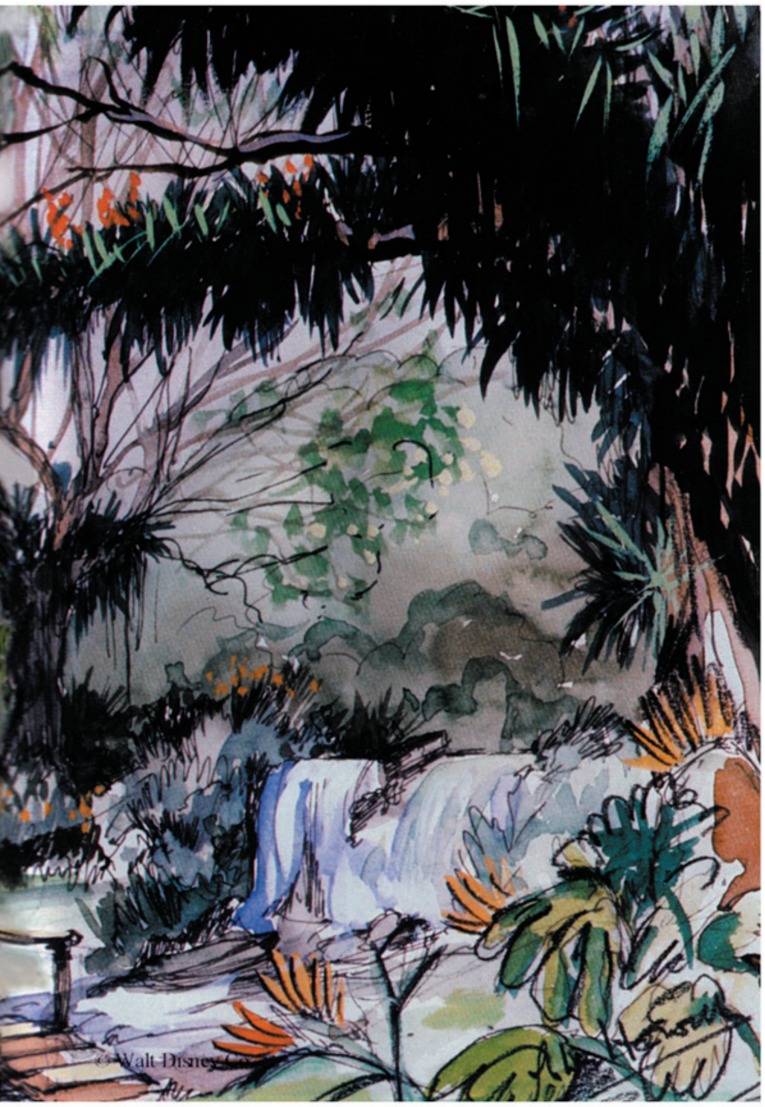
“The world is full of nice, ordinary little people who live in nice, ordinary little houses on the ground ... but didn’t you ever dream of having a house up in a tree top?” With these whimsical words, actor John Mills introduces Dorothy McGuire to the wonderful treehouse he and his sons have created for her, in a huge tree’s topmost branches.

One of the best of the Disney live action films, *Swiss Family Robinson* premiered on December 10, 1960 and became an immediate hit. The Disney Studio successfully captured on screen much of the romance and adventure of the popular novel, written in 1813, by Johann Wyss. It’s a terrific adventure film, made on location near Trinidad, on the island of Tobago. Many difficult and realistic scenes were filmed aboard the shipwrecked Titus, among the rocks and reefs, in the dense jungles and dark, threatening swamps. The tropical coastline scenery is richly photographed and although scenes like the pirate battle are played for fun, the details of the Robinson family’s life on the island are presented with a craftsman’s realism and authenticity.

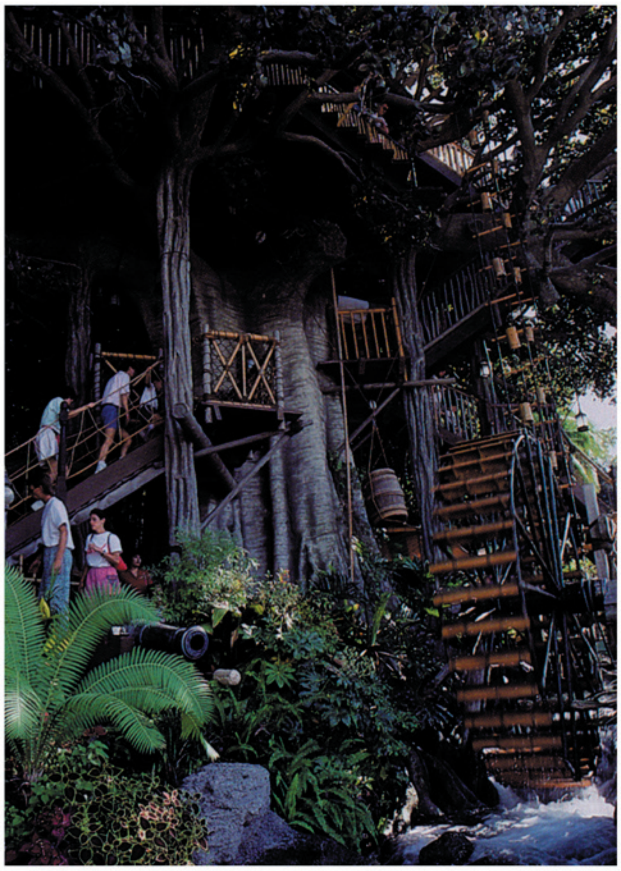




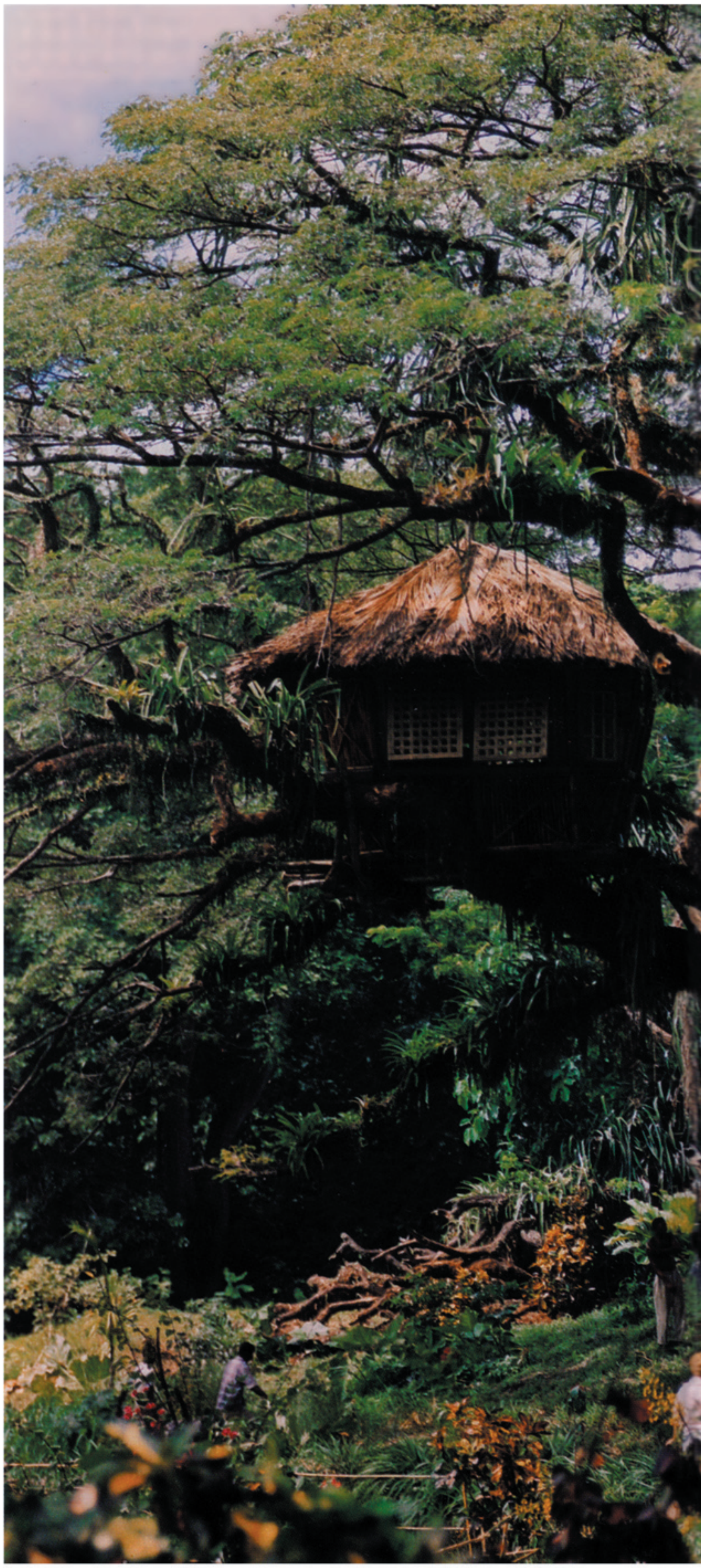
A treehouse can be an exciting fantasy, as this early concept design, done for the film, certainly demonstrates. With its primeval atmosphere, you almost expect dinosaurs, not elephants, to erupt from the underbrush nearby.



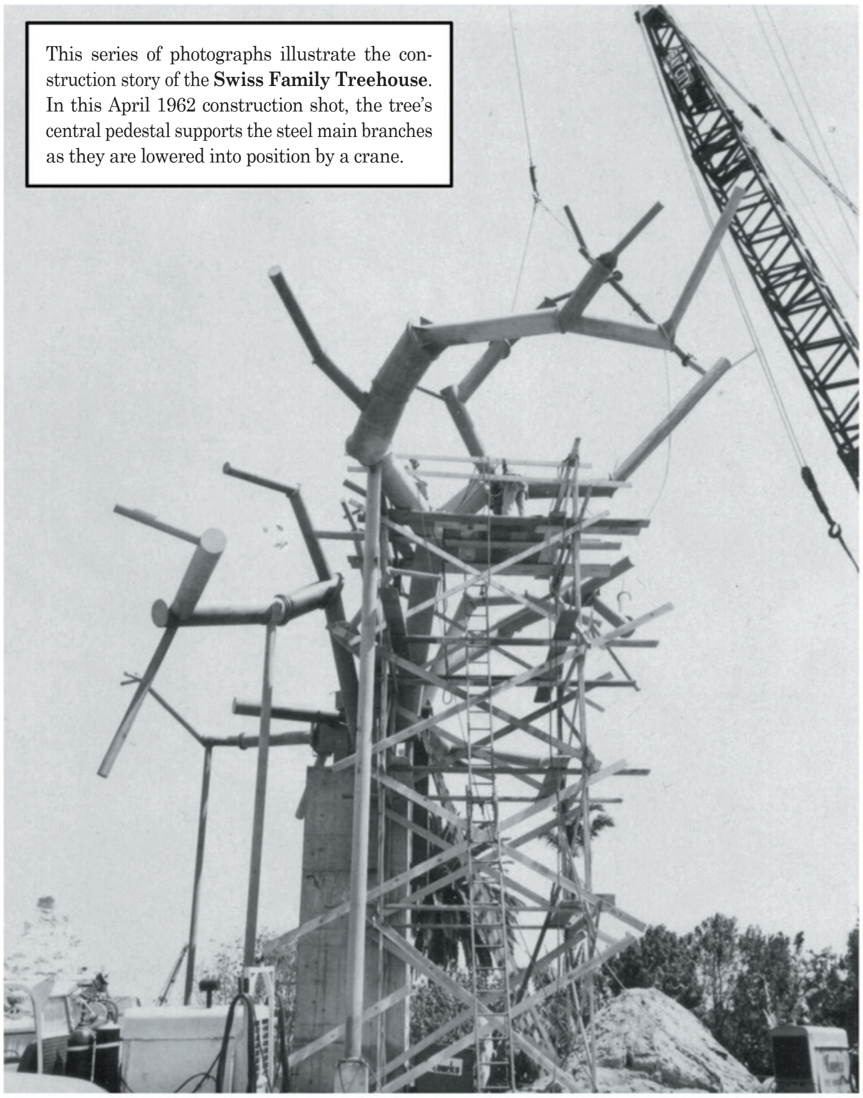
The treehouse (at left), as it will be built on the island of Tobago, appears in this beautiful Studio drawing from 1960. Many elements of the film's treehouse set were faithfully recreated for the Park attractions. The Swiss Family Treehouse (below) as it appears in Disneyland's Adventureland.



Swiss Family Robinson has beauty as a backdrop, but what really makes it memorable is the way this isolated family meets adventure head on, using imagination and ingenuity to make the best of their misfortunes. After the darkness of the storm at sea, Father, Mother, Fritz, Ernst and Francis emerge on deck, in the bright sunlight, to begin solving their problems. In the audience, we're envious, as the men build a raft of masts, ropes, barrels and other ship remnants, and then transfer the wealth of the ship to their island home. Every lamp, gun, cask and crate aboard the battered vessel is turned to treasure by the Robinson family, and they have great fun in the process. Then we're shown the film's visual centerpiece ... the symbol of the Robinson family's faith, high spirits and inventiveness ... their fantastic multi-level home lodged high among the branches of a magnificent banyan tree.



The thatched roof and tied bamboo construction from the film was later used to good effect in the Disney attractions. To the right, is a color portrait of the finished movie set, with a few of the production crew members working at its base. If you look closely ... if you pretend to climb the stairs, the fun and fantasy of a home built high in the forest will quickly come to mind.

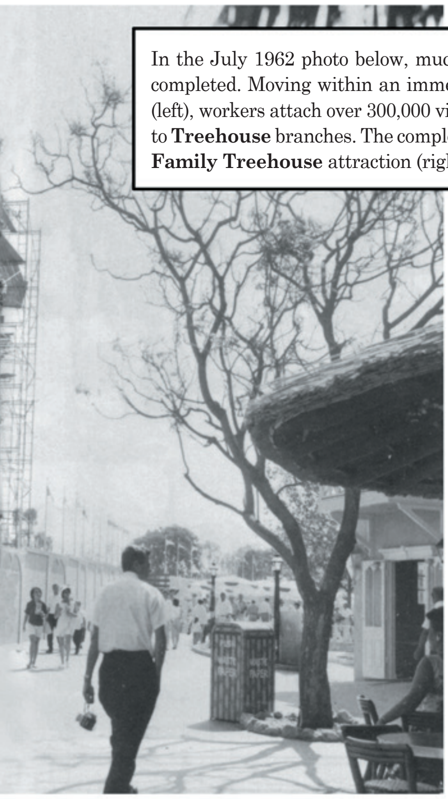


This series of photographs illustrate the construction story of the **Swiss Family Treehouse**. In this April 1962 construction shot, the tree's central pedestal supports the steel main branches as they are lowered into position by a crane.

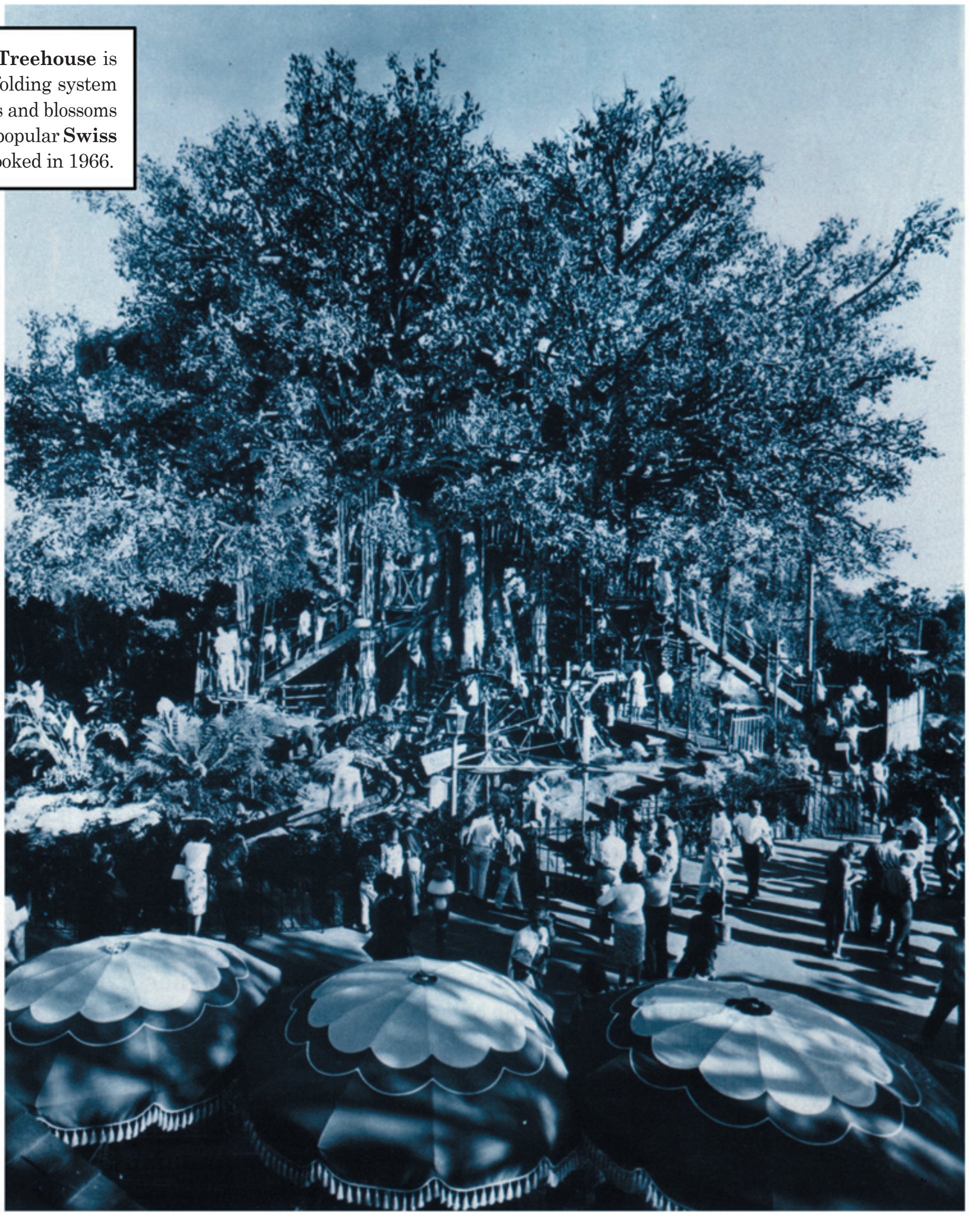
HILL
CRANE
SERVICE

Walt Disney and his five grandchildren were on hand for the opening of Disneyland's version of the **Swiss Family Treehouse** on November 18, 1962. The ceremony included children from Switzerland and the West Indies, and the Swiss Consulate, who presented Walt with a Swiss flag to be flown above the new attraction. The film's cast was represented by young Disney star Kevin Corcoran, and the ostrich that appeared in the film. Held during the Thanksgiving season, the event was called a "treehouse-warming" party. After a few speeches, Walt took everybody up the stairs for the first tour of Adventureland's brand new adventure.

Plans for construction of this unusual project were issued in January of 1962. Disney approved a budget of $254,900 to complete the **Treehouse**, and that included $40,000 to be spent on leaves. The installation of the **Treehouse**, coupled with the refitting of much of the **Jungle Cruise** attraction, brought about drastic change to this area of Disneyland. The open flow of water from Adventureland's Jungle Rivers into Frontierland's "Big River" (once visible beneath the footbridge by Magnolia Park) was rerouted into pipes underground. Gone was Adventureland's original Victorian boathouse, replaced by a one-level structure and with "Tropic Trader," an open-air souvenir shop next door. Rising into the sky, towering over the **Jungle Cruise** rain forest, was the steel and concrete structure of Walt Disney's 150 ton artificial banyan tree.

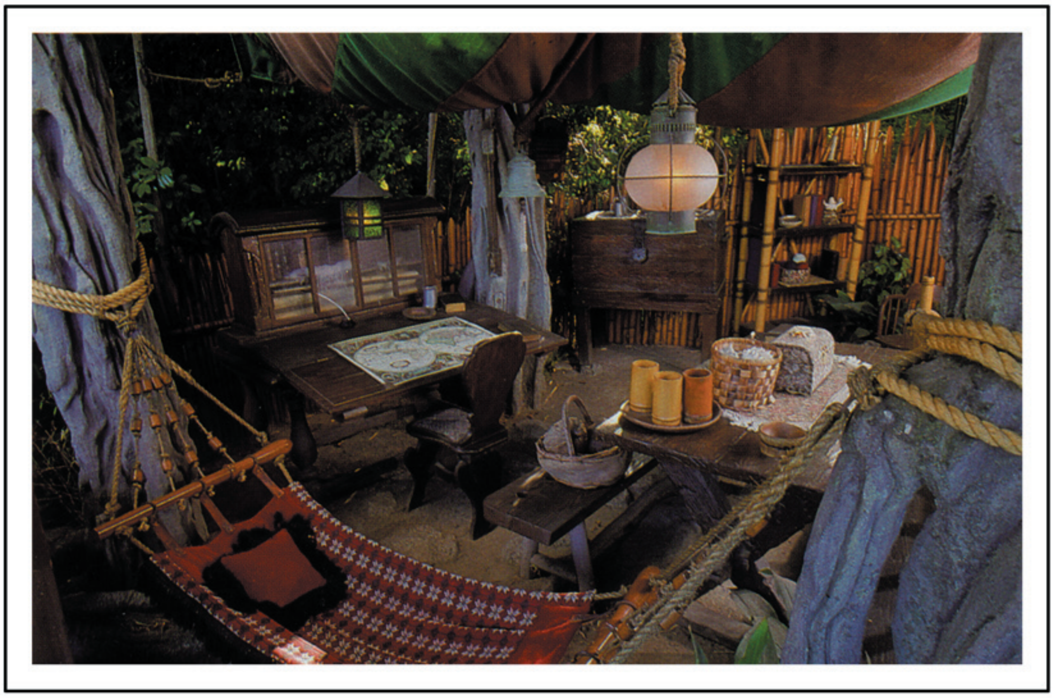


In the July 1962 photo below, much of the **Treehouse** is completed. Moving within an immense scaffolding system (left), workers attach over 300,000 vinyl leaves and blossoms to **Treehouse** branches. The completed and popular **Swiss Family Treehouse** attraction (right) as it looked in 1966.

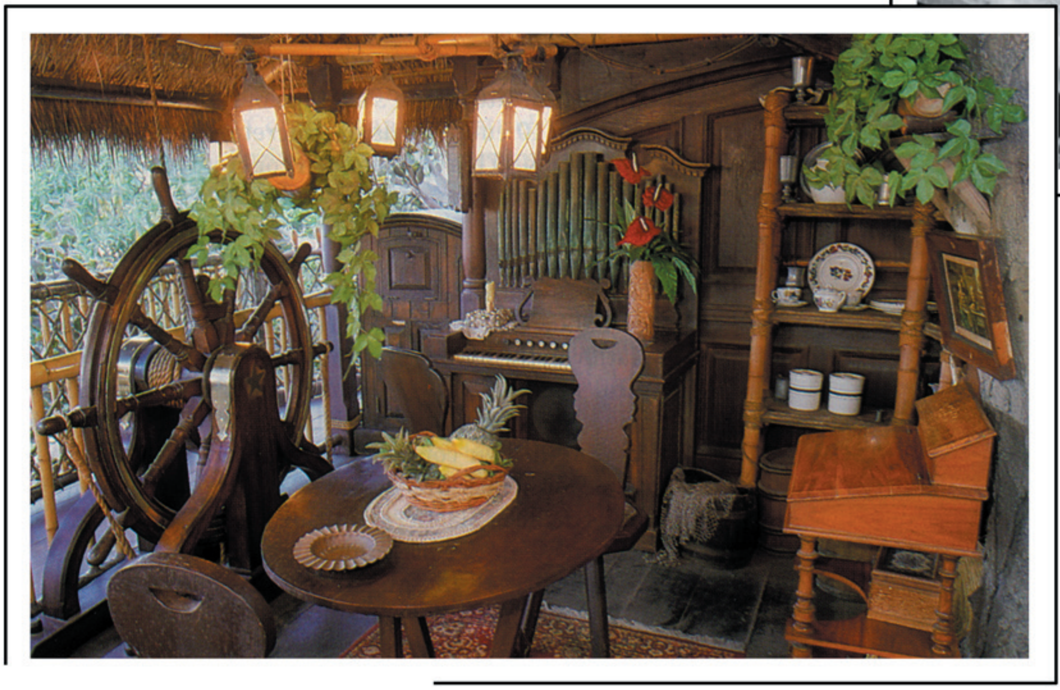


Guests, strolling along Frontierland's Big River shore, must have been in*tree*gued with the emerging structure of the **Treehouse** in the distance.

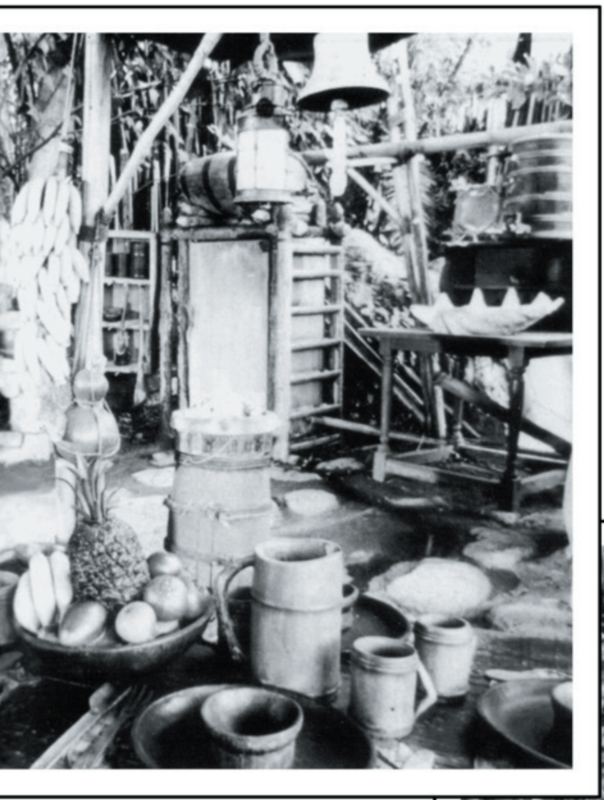
Most of the attraction's six tons of reinforced steel, and its 110 cubic yards of concrete, went into the foundation. This included ten concrete pilings, two feet in diameter and forty-two feet deep. Disguised as gnarled and textured tree roots, these braces begin deep below the tree's concrete base, which is eighteen feet wide and twelve feet high. The trunk is a hollow concrete pedestal (to the height of the first platform, the living room) and from there the structural steel tree limbs extend about forty feet to each side. These artificial steel branches appear quite natural in their concrete textured skins. To these major branches are attached many intermediate limbs made of plastic, and from these "grow" countless small limbs of California manzanita. This immense tree, standing at least seventy feet high and eighty feet wide, is filled with over 300,000 handmade vinyl leaves and blossoms.



Like the treehouse in the movie, Disneyland's attraction has "all the latest innovations." After entering through the turnstile and moving towards the giant tree trunk ahead, a few more steps takes us to "Our Kitchen" on the right (as inscribed on a nearby shingle). A close look reveals some of the conveniences devised by Father and his inventive sons, including a table with settings, and a stove. Close by is a tortoise shell sink with water tap, and a cooler, kept cold by flowing water from the nearby waterwheel. This hand crafted wooden wheel, continually turned by water brought to it through a bamboo waterpipe system, in turn lifts water (200 gallons per hour) in its bamboo buckets to higher locations in the tree. Farther around the base of the tree is the Library, furnished with a desk, steamer's trunks, and books rescued from the Titus. Throughout the attraction, at every turn and along every stairway, are found examples of ship's components. Complicated wooden window screens, railings, carved newel posts, sections of

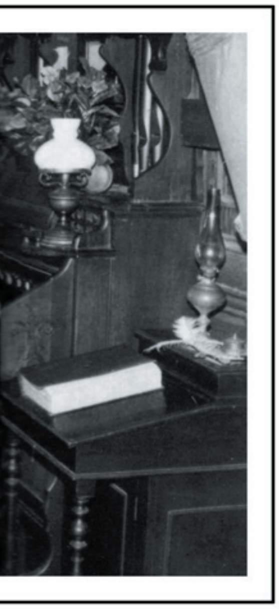


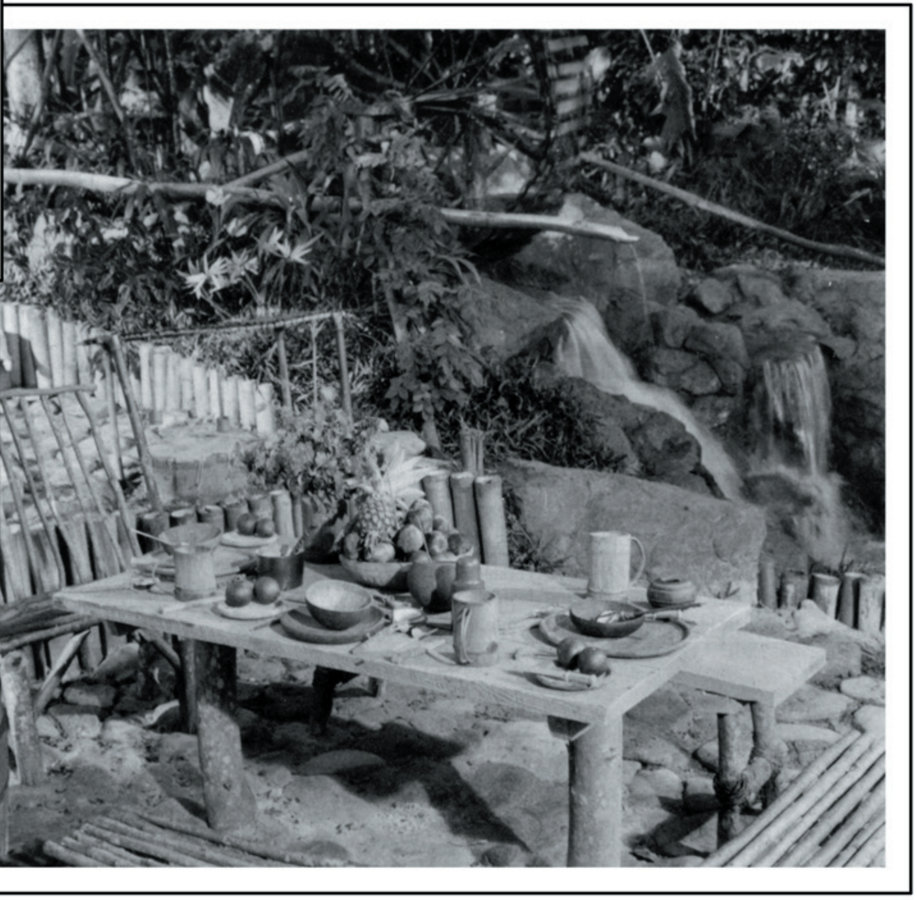
The attractions at Disneyland and Walt Disney World, built about ten years apart, seem both different and the same. This is apparent when you compare the furnishings of the Robinson's living room from both Parks. Each has a ship's wheel, shelves and lanterns, writing desk and pipe organ. Most furnishings, like the chairs, differ in detail. Top left is a close-up of Disneyland's **Treehouse** library.



ornate banister, and leaded glass lanterns hanging by thick woven ropes ... all are close to the touch as we climb, and greatly enhance this 19th century experience. A series of thirty-nine steps and three landings brings us to the first and largest of the **Treehouse** rooms, the Main Room.

Most of the treehouse scenes in the *Swiss Family Robinson* movie were set in this, the Family Room of the residence. One lengthy sequence, a sad Christmas celebration (as the Robinson's worry over Fritz and Ernst), ends in merriment as Mother plays the ship's organ and everybody dances with Roberta. The happiness of this reunion is easily imagined by visitors to the Disney attraction, as they move along the railing, hearing the merry tune on the organ. "Swiskapolka" was written by Buddy Baker. Many of Disneyland's main room furnishings are actual seagoing artifacts, such as muskets, an antique barometer, shelves of pewterware, a ship's wheel and gimbal light. The organ, beds, shelves and woodwork were created for the attraction by Disney craftsmen. Although many details are similar between the movie sets and the **Treehouse** attractions, one difference is the size of the rooms themselves. Since the Disneyland and Walt Disney World **Treehouse** rooms are designed to be viewed (and walked around) from the outside, their actual square footage is fairly small.



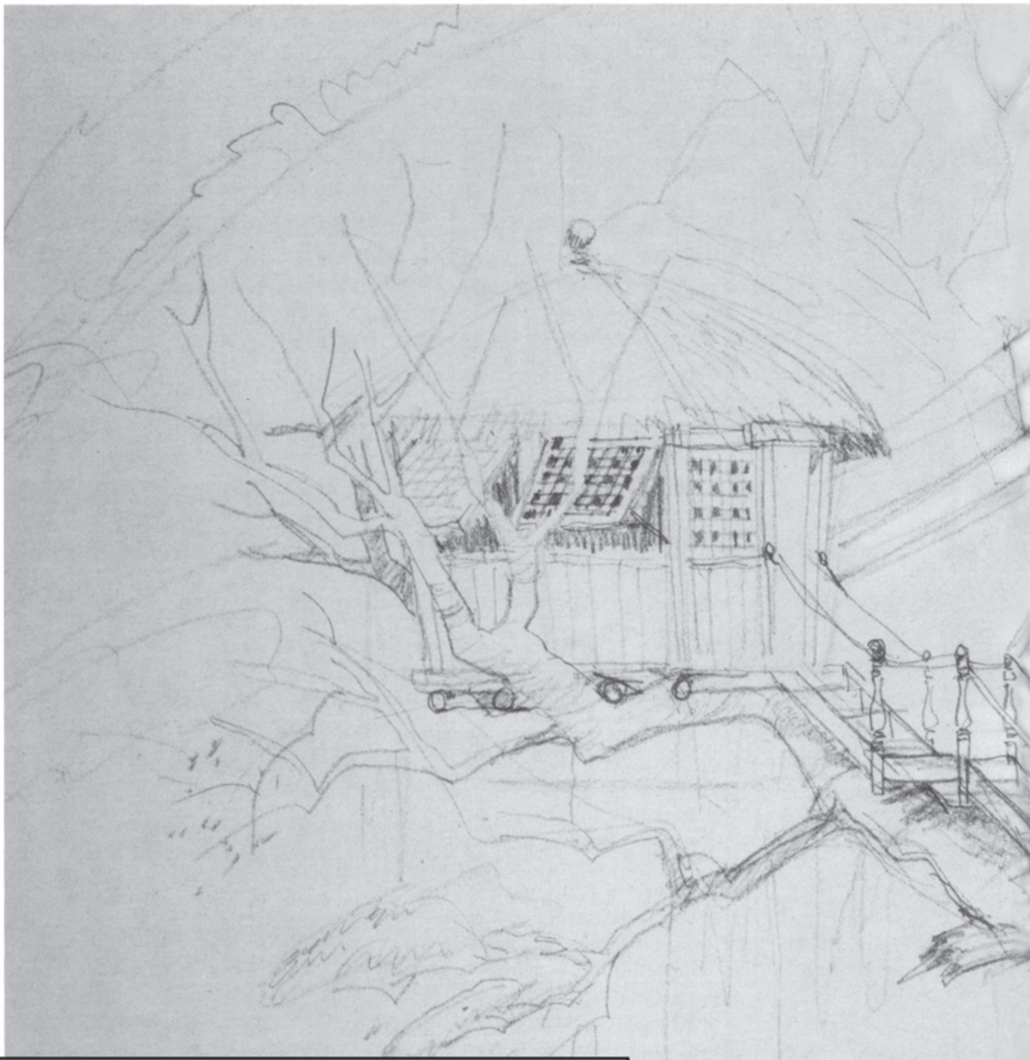


Disney made every effort to duplicate the sets from the motion picture in their later Park attractions. Disneyland's **Treehouse** kitchen (above), when compared to a publicity photo from the film of the same set (at right), offers many similarities: the sand floor, bamboo mugs, wood cups and plates, and an almost identical bowl of fruit at the center of the table.

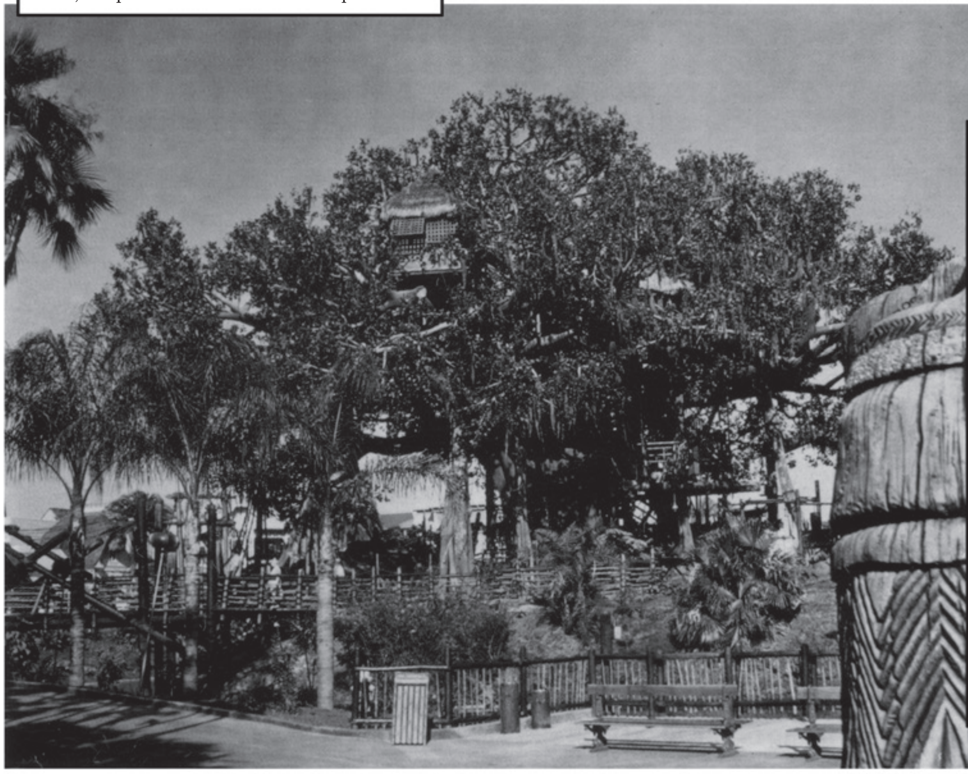
From the Main Room, situated at the center of the tree, a climb of eight more steps to the side brings us to the room of Father and Mother Robinson. Called "Jungle Lookout" in Florida's version of the **Treehouse**, the most recognizable feature of this little bedroom is the hinged opening in the thatched ceiling. In the film, the Robinsons were able to recline, pull down on the bell cord, and enjoy the nighttime stars above their jungle manor. Another twelve steps takes us up to a series of landings, and the Crow's Nest bedroom of Fritz, Ernst and Francis. Furnishings in this room include hammocks, a small desk, a washstand and a bird cage. This is the highest point in the **Swiss Family Treehouse**, and from here we're offered an exhilarating view of the rest of the Park. Unlike most of the upward climb, (where guests behind you often press you forward), here at the top there's room to pause, look around, and imagine actually living in the highest branches of a tree.

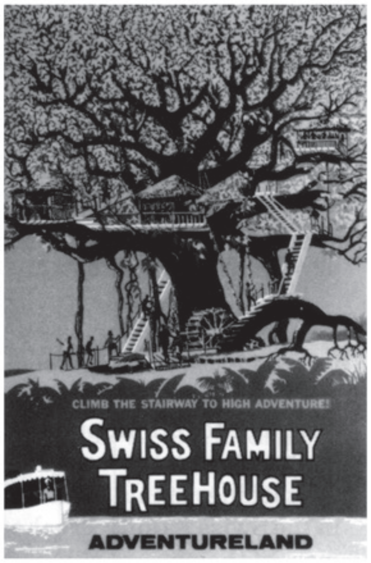
In Walt Disney World, the **Swiss Family Treehouse** is visually a more convincing part of the Adventureland jungle. It is set deeper within the jungle foliage, accessible only by crossing a seventy-five foot suspension bridge. Some slight differences can be found between Disneyland's attraction and the one built for Florida's opening in 1971, but guests will descend the same fifty-two steps (to the Kitchen area) at the conclusion of both attractions. Dimensions and pacing of steps and balconies, the relative locations of platforms and landings, the general feeling of the size and colors within the tree combine to make Florida's attraction unique to itself, not a copy of Disneyland's **Treehouse**. And, at Walt Disney World, you must cross a bridge made of logs to return to Adventureland Street.

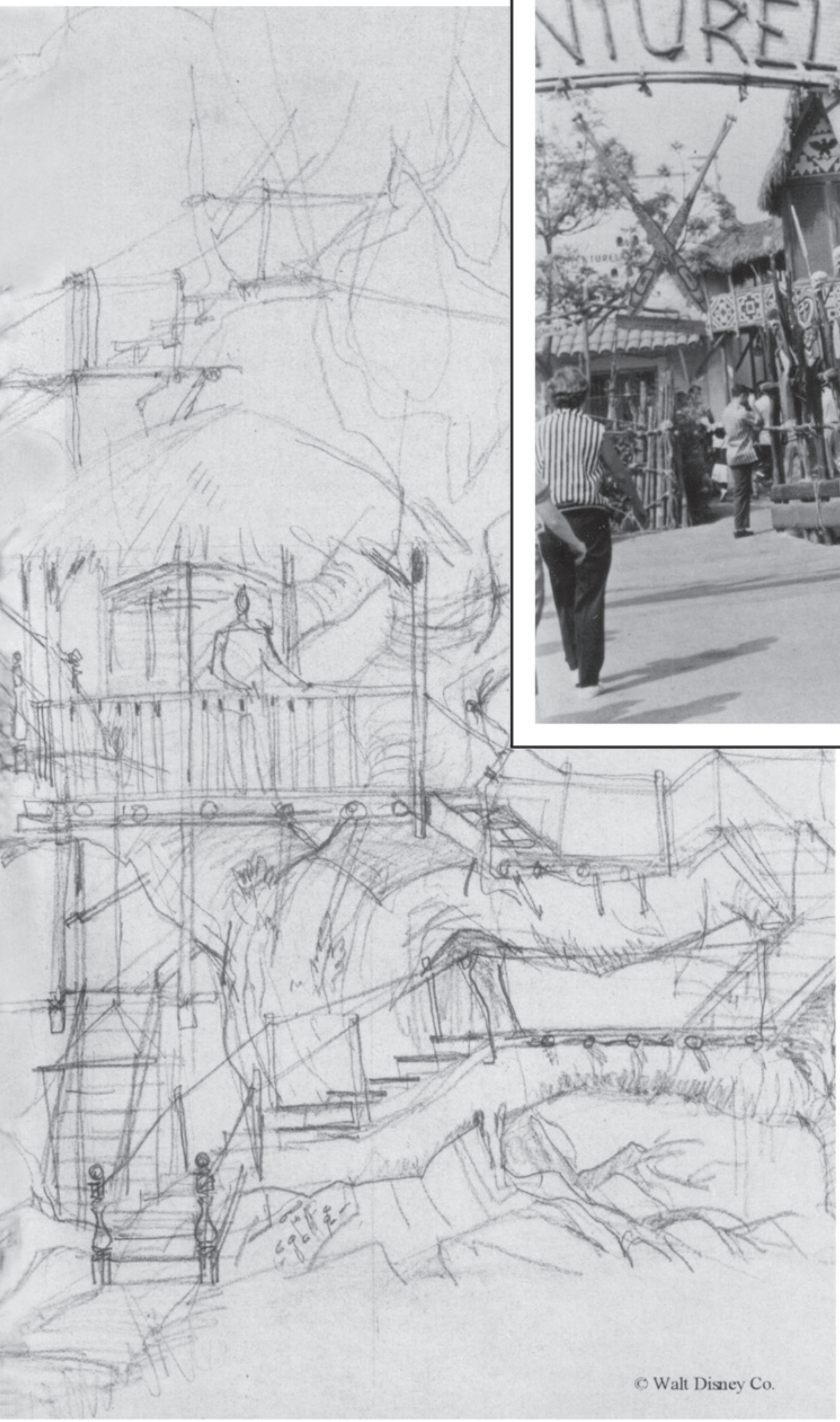
The **Swiss Family Treehouse** is an attraction often overlooked by visitors who may not know or understand what it offers. There are a number of immediate rewards: the pleasant sense of superiority as we



An opening year portrait of Florida's **Swiss Family Treehouse**. Later, as surrounding jungle matured, an open view like this became impossible.







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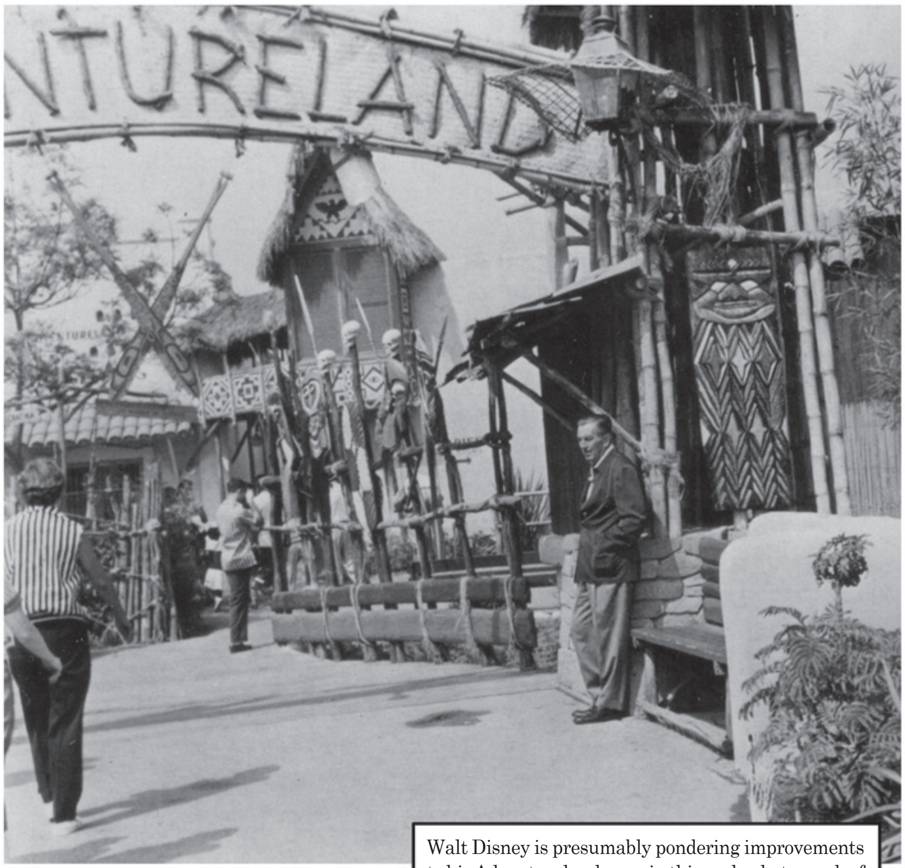
An initial concept sketch by Disneyland Art Director Bill Martin projects some possible relationships between stairways and structures within the tree. Martin was responsible for many of the trackplans and ride layouts. His drawings would be further refined as an attraction's planning advanced.

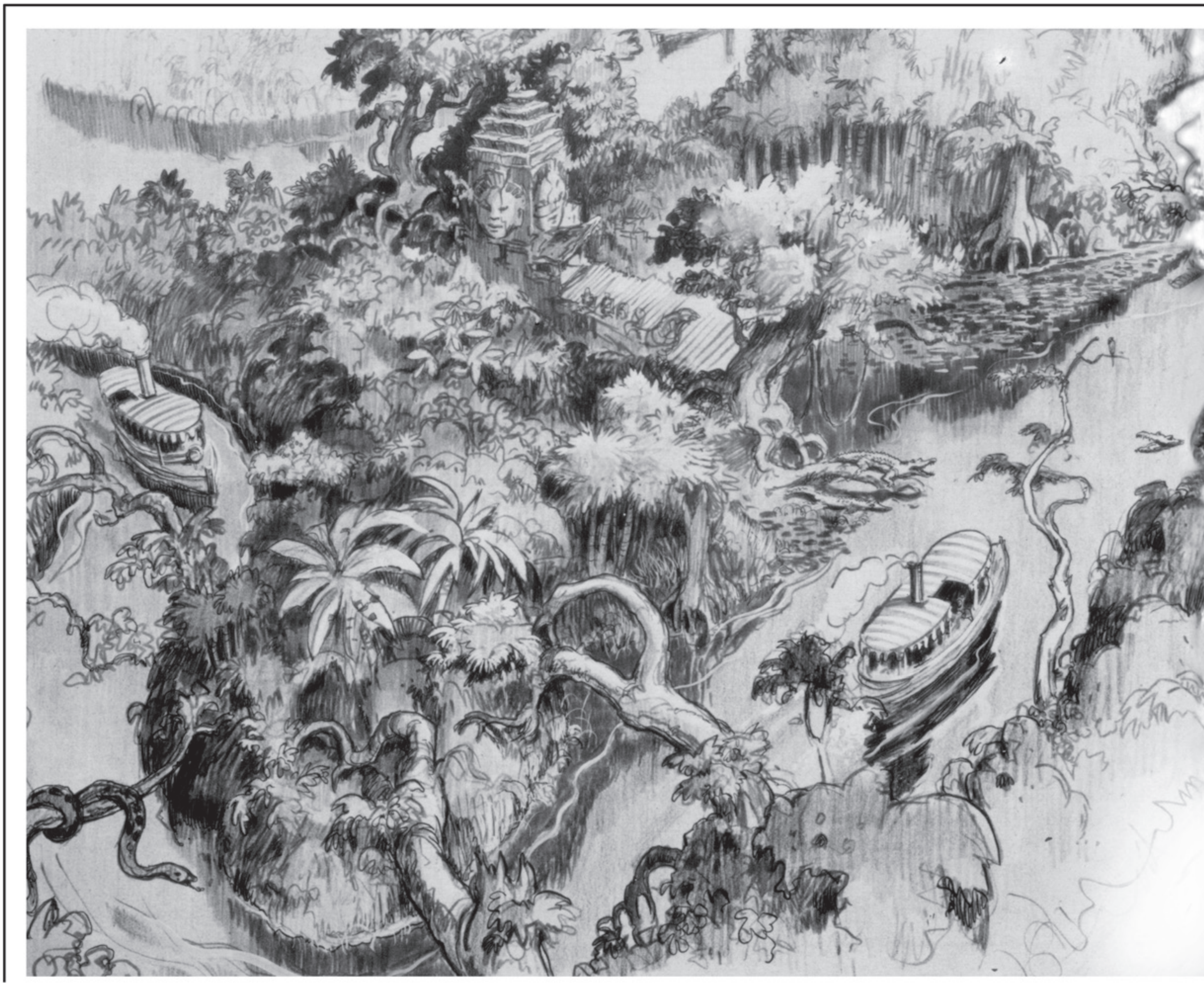


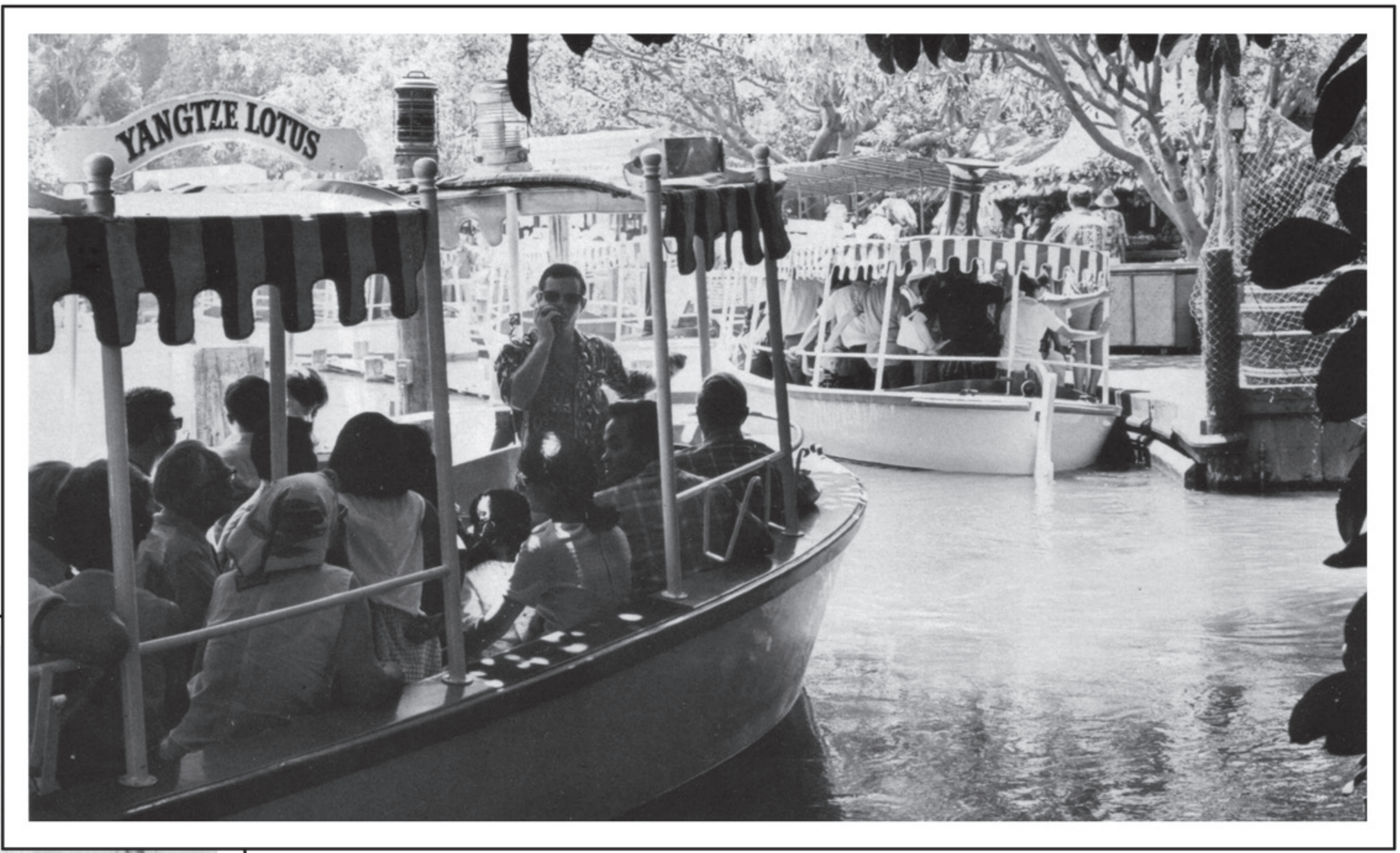
Walt Disney is presumably pondering improvements to his Adventureland area, in this early photograph of the jungle entrance. It's fun to wonder what the guy in back is photographing so carefully, while the world's first Imagineer stands unnoticed, nearby.

climb above the "landlubbers" on the ground; the satisfying suppression of our fear of falling as we move along the ropes and railings, higher and higher; and a return to being a kid in a "kid's place" high in the branches of the tree, where adults too formal to play this game, never go. The **Treehouse** is an attraction which involves you in a way rides with vehicles cannot. All good rides disconnect the guest from reality, but on this one there are no projected images, no special effects or distracting electronic sounds. Escape is through direct experience ... the sense of elevation, our physical exertion as we climb ever higher, our "natural" surroundings such as leaves, flowers, railings of wood and bamboo, and the wind through the great tree's branches. It's been said that Walt Disney wanted to bring experiences to Disneyland that were not readily found anywhere else. The **Swiss Family Treehouse** is one of these.

JUNGLE CRUISE JOURNEYS

The mystery, the sense of adventure, the exciting promise of distant places ... all this begins when you enter Adventureland and hear the roar of the jungle boat engines at the river's edge. Disney's **Jungle Cruise** attraction was first enjoyed by Disneyland guests in 1955, and Florida's version helped open Walt Disney World in 1971. There has always been something extra ... a feeling of authenticity to these eight minute excursions down the jungle rivers, not found on other kinds of rides. Some of the sights and sensations once experienced by 19th century explorers are convincingly conveyed to Park guests aboard this timeless attraction. The animals along the shore hold our attention and the jungle skipper's comments are amusing, but the **Jungle Cruise** has always provided an experience larger than that of a series of performances on an outdoor stage. Even the wait in line, in Adventureland, seems more fun than other places. The surrounding bamboo and lush growth, the recorded native drums and the screams of tropical birds, the impenetrable growth across the water, and the fascinating sight of the steam launches as they emerge from the tangled jungle ... these things shorten the wait and heighten the anticipation. Soon, guests are helped by a crew member from the dock's solid surface into a motor launch still in slight motion with the river. After a few introductory comments, the skipper pushes forward on the throttle. motors out and away from the Adventureland landing, and into the dim corridor of rain forest ahead.



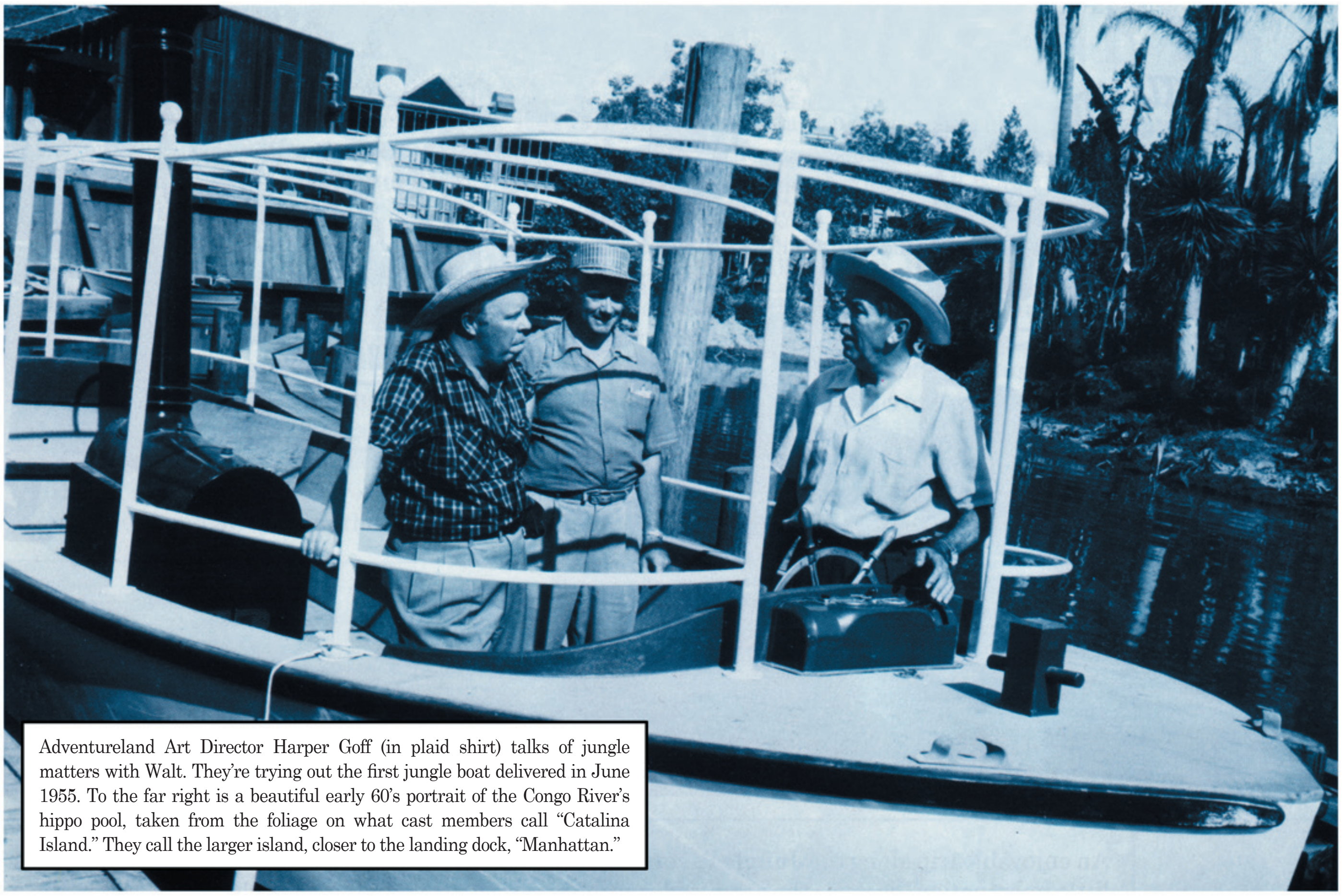


© Walt Disney Co.

An enjoyable trip along the **Jungle Rivers of the World** (as the attraction was once called) requires little imagination, because the promised environment is provided so completely. Crocodiles surface from the green murky water as the boats proceed past overgrown banks, shaded by the tangled canopy of growth seventy feet above. Forward vision is limited by dense tree trunks, vines and creepers, so the approaching turns in the river offer surprises. The sound of Schweitzer Falls is thunderous, and the mist feels cool on the faces of young explorers, who still pull back from threatening elephants, annoyed hippopotami and the crack of the skipper's pistol. Each passing audience sees animals move within settings that are natural yet humorous. Man is shown on safari, in his village, and through the moldering shrines and ruins of his past. For many guests aboard the **Jungle Cruise**, the colors, aromas and magnificent beauty of the huge trees and lush foliage have fulfilled Walt Disney's 1955 promise ... *of a wonder world of nature's own design.*

The plans for Adventureland, with its showcase attraction, the **Jungle Cruise**, were mainly complete by early 1954. Walt Disney had decided to add a "river ride" to his theme park master plan, since it would compliment the steam railroad already underway. Disney's series of short subjects, the *True-Life Adventures*, had proven very successful, so their theme ... that of animals and people around the world ... joined fantasy, the frontier, and the worlds of tomorrow as the four "lands" of the Magic Kingdom. He gave Art Director Harper Goff responsibility for defining this portion of the new theme park, and it was Goff who secured Walt's support for mechanized animals (instead of live ones, which would not have performed on cue). Harper Goff's artwork shaped the appearance of the Adventureland area, and the *African Queen* style jungle boats themselves. He was soon working with Bill Evans for the tropical Adventureland landscapes, and Bob Mattey, for the mechanical animals which would enliven the **Jungle Cruise** shoreline.

The earliest **Jungle Cruise** was more educational in its presentation than were the later versions we're familiar with. Much effort was made to link portions of the ride to famous jungle rivers and environments on various continents. Bill Evans recalls that some of the trees and plants were actually located along their "home" rivers, so that Asian foliage, for example, would be seen along the Irrawaddy River of Burma. To this day, the jungle boat skippers guide us down the Irrawaddy, into Cambodia's Mekong, then the Nile River of Egypt, Africa's Congo River and the Rapids of

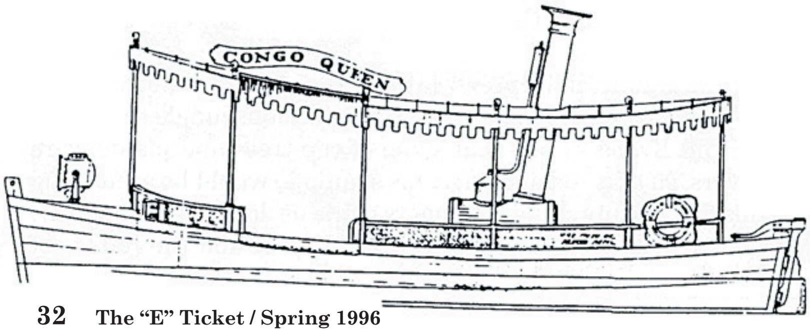


Adventureland Art Director Harper Goff (in plaid shirt) talks of jungle matters with Walt. They're trying out the first jungle boat delivered in June 1955. To the far right is a beautiful early 60's portrait of the Congo River's hippo pool, taken from the foliage on what cast members call "Catalina Island." They call the larger island, closer to the landing dock, "Manhattan."

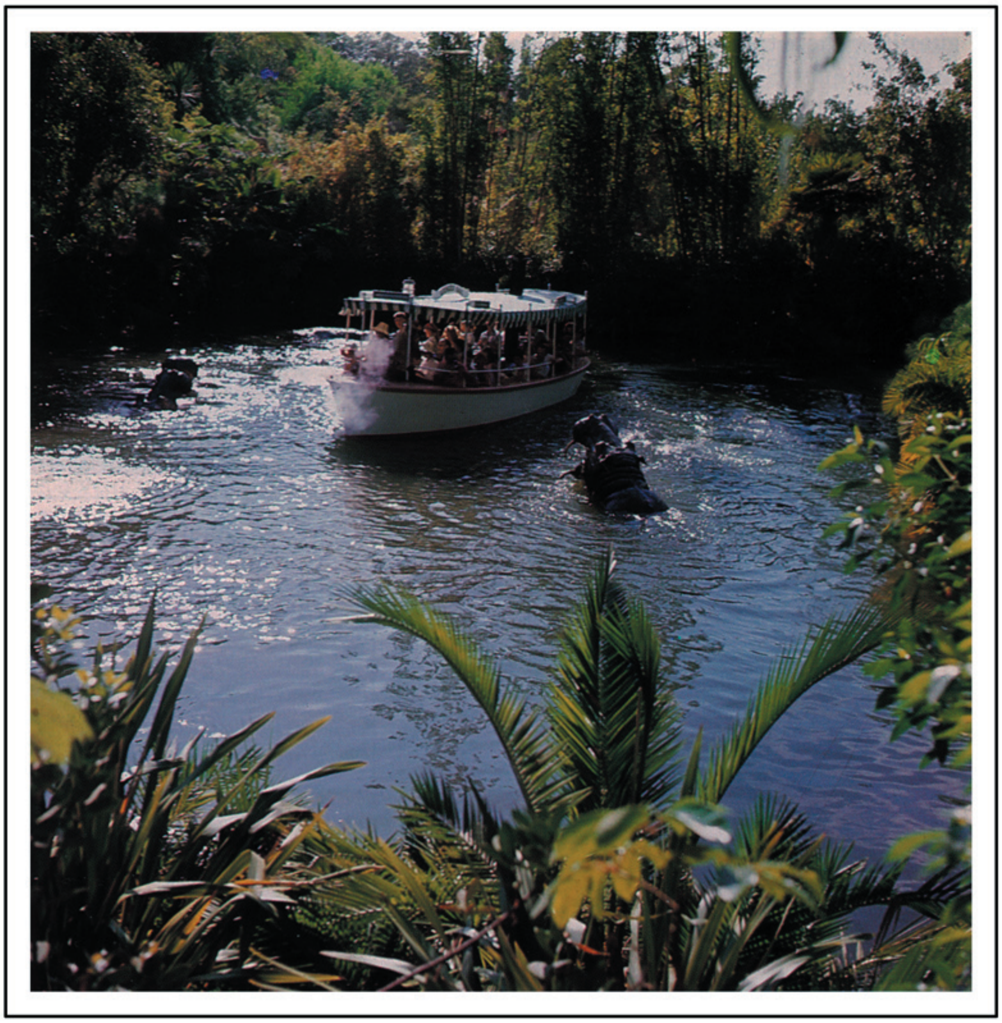
Kilimanjaro. The initial naming of the individual jungle launches was part of this philosophy, and each of the names identified a country of origin (Venezuela's Orinoco Adventuress, India's Ganges Gal and Rhodesia's Zambezi Miss are examples). By the early sixties, additional animation (and the influence of ride designer Marc Davis) brought more imagination and humorous interaction to the animal tableaus. This approach was soon reflected in the "witty patter" of the boat skippers and the **Jungle Cruise** evolved closer to what we enjoy today.

Sights along the Jungle River include shrines and stonework, gods, jeeps, canoes and thatched huts ... but mostly they consist of mechanized animals. From 1955 until the advent of Audio-Animatronic figures in 1964, the Disney animals moved without really moving. These animal replicas, created by special effects artist Bob Mattey, were very realistic in appearance but were mostly limited to lateral motion and a few hydraulic mechanical functions. Guests watched from the boats as animals approached on shore or came up from the water ... crocodiles with hinged jaws, a gorilla that rocked up and down, giraffes whose necks would sway and rhinos which circled on tracks in the dry grass. Limited by their technology, animal actions on that early **Jungle Cruise** consisted mostly of charging and trumpeting, surfacing and submerging, and sliding around on underwater runways.

All this changed with the arrival of Disney's new Audio-Animatronics in Adventureland. The African Veldt and the Elephant Bathing Pool areas were designed and landscaped along the river ahead of time, in 1962. The animated animals for these scenes arrived in 1964, once work on the New York World's Fair was completed, and the impact of these new scenes on the **Jungle Cruise** was tremendous. Warm and humorous designs by Imagineer Marc Davis infused the jungle animals with new life and placed them in funny situations along the river. This change in



style, combined with the new more satisfying motion of the figures, involved the audience and raised the level of entertainment within the ride substantially. Another major scene, the Lost Safari (with its members "getting the point" from the giant and muscular rhino) completed the ride's expansion that year. In 1976, another 31 animals were added, including the hornbills, gorilla and crocodiles, cobras and Bengal tiger, baboons and lions in their cave, the python and water buffalo, and the safari camp (where the invading apes get the jeep to "turn over").

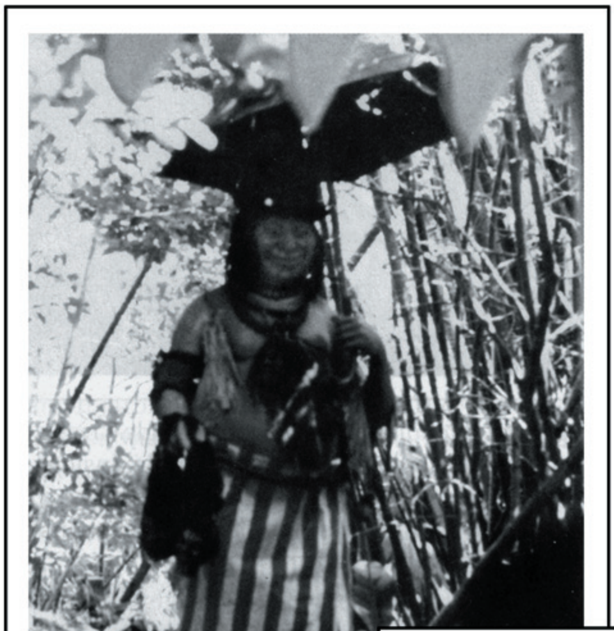


In 1971, Florida's Magic Kingdom opened the **Jungle Cruise** with most of their animals and scenes similar to Disneyland. A major difference is in the order of geography. Their river ride starts on Africa's Congo and culminates in South East Asia on the Mekong River. Thus the safari camp and the Lost Safari are near the ride's beginning, with their ruined Mekong shrine forming the attraction's climax, as the **Jungle Cruise** boats enter the dark and foreboding mouth of an Asian temple. Inside, framed by splashes of soft light in the darkness, are huge cobras, a bright-eyed Bengal tiger, and a unique scene of angry baboons

A Fall 1958, photo of the early Adventureland landing, with jungle skipper John Waite at the helm of the *Irrawady Woman.* John worked on many attractions at Disneyland, and has been a contributor to The "E" Ticket for years.

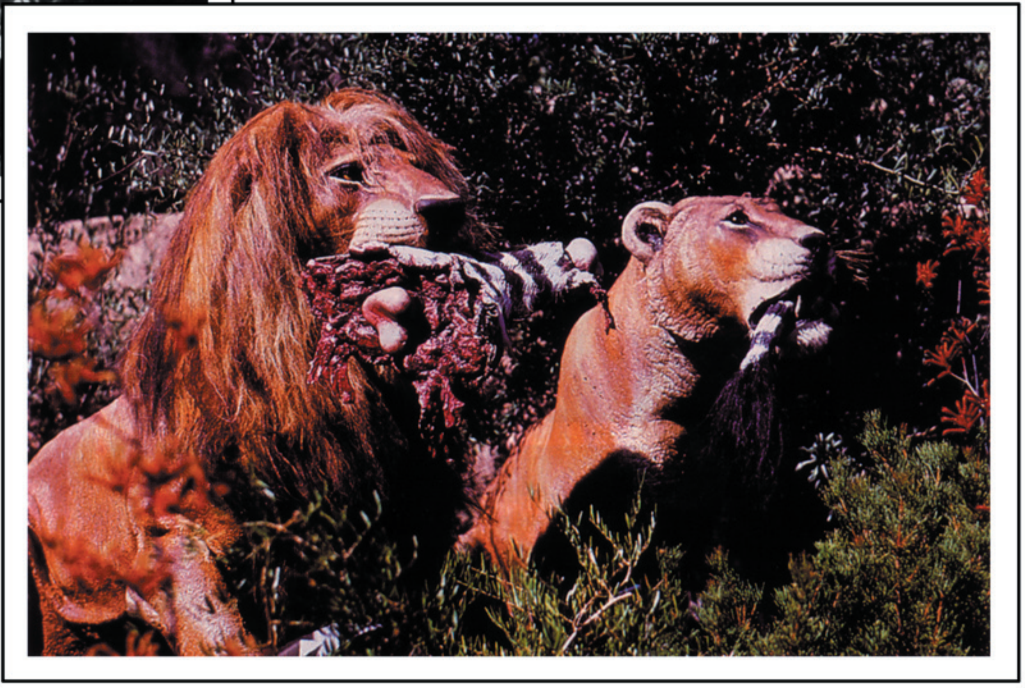
guarding their treasure of ancient gold. Another scene unique to Walt Disney World is the pygmy village, with canoes and tiny skulls on the riverbank. And instead of Trader Sam, they have Chief Nami, a portly Polynesian "head salesman" who offers "two of his for one of yours."

The Disney jungle boats themselves play an important and convincing role in the adventure. With their turn-of-the-century styling, loud but enjoyable engines and jaunty black smokestacks poking up through canvas awnings, they seem the perfect transportation for a trip down a tropical river. From our place in line, we enviously watch them cruise up to the Adventureland landing and quickly load aboard some thirty six enthusiastic explorers. They turn and wave to the rest of us still in line, as their craft "steams" away and into the jungle.



The original **Jungle Cruise** launches were designed by Harper Goff and the artists at WED Enterprises, for Disneyland's 1955 opening. Built (by the Glasspar Company) of fiberglass and wood, they measure 27 feet in length. They weigh nearly two tons, carry from 30 to 36 passengers and are powered by Gray Marine engines, burning natural gas. There were initially only ten boats (still the preferred number to operate on a normal day) but, in a few years, the number grew to twelve and then fourteen. The four later boats were *Hondo Hattie*, *Kissimmee Kate*, *Magdalena Maiden* and *Ucayali Una*. Today, Disneyland has only thirteen jungle boats, since the *Nile Princess* has been retired. With the opening of the **Indiana Jones** attraction in Adventureland, the jungle boats have received an antique and weathered restyling, with rust-colored metalwork, fishnet awnings, dangling lamps and hawser ropes. This gives them a disreputable appearance in keeping with the **Indy** theme of late-thirties jungle warfare.

On the **Jungle Cruise** at Walt Disney World, the sixteen jungle boats still have their traditional red and white paint scheme, and their green, blue and red striped canvas awnings. Although very much like the earlier Disneyland craft, these boats are



Chief Nami (above) smiles down on Florida jungle explorers. At right is an early photograph of the African Lions at Disneyland, feasting on the raw and grisly flesh of an unlucky zebra. This level of detail was soon considered too realistic and the meat was removed. Disney artist Marc Davis brought humor to the **Jungle Cruise** with designs like the "Sacred Bathing Pool of the Elephants" (far right).

slightly larger than their Anaheim counterparts. They are powered by sixty horsepower Chevrolet four cylinder engines, and also burn natural gas.

A red and white jungle boat approaches the Magic Kingdom's Adventureland landing, in Florida.

Creating and maintaining a lush tropical jungle within the California desert (and the climates of the other Disney Parks) has been the forty year work of Imagineer and Director of Landscape Design, Bill Evans. He points out that the difference between the sagebrush on the outskirts of Los Angeles, and the beautiful foliage within Disneyland, is water. It takes around fifty inches a year in rainfall to support the bamboo, exotic flowers and trees, and all the other plantings we take for granted at the Disney Magic Kingdoms. In Anaheim, nature provides about fifteen percent of that, and the rest is pumped in. They get enough rainfall in Florida, but even there, an irrigation system is essential because if two weeks go by without rain, their landscaping can be in trouble.

ZAMBESI MISS

"...some people have claimed they've spotted tigers in the waiting area, but we know that's ridiculous. After all, tigers are striped, not spotted..." On most other rides, guests are seated alone or in pairs, and the ride vehicle is merely transportation. On the **Jungle Cruise**, there are three dozen people seated together and they become an audience. The skipper is not the driver, but a tour guide, with a lot to say. For the first few years, "True Life Adventureland" guides filled their spiel with facts about animals and nature, and described the "hazards and dangers" to be faced along the tropical river ahead. By the mid-sixties, as the atmosphere and tone of the attraction evolved, Disneyland began permitting, then recommending, some humor and ad lib commentary be worked in as part of a jungle skipper's narration. New skippers were provided with pages of suggested jokes suitable for the loading area, for pulling away from the dock, for "Old Smiley" the crocodile, for the "trapped safari" and so forth.

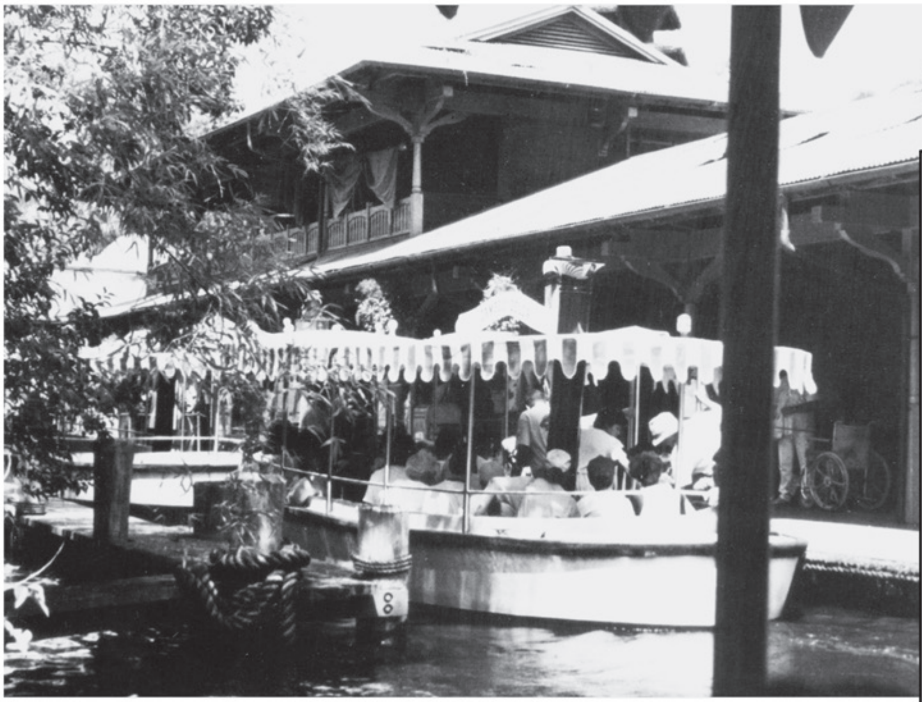
JUNGLE BOAT NAMES

At Disneyland

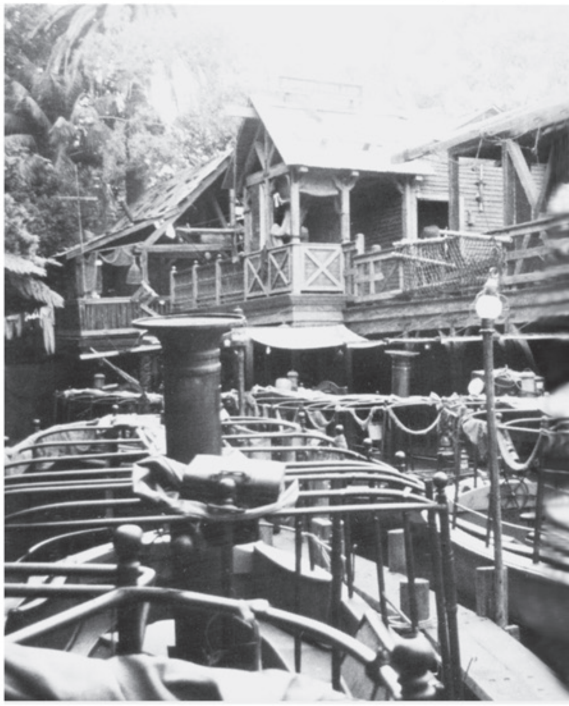
Amazon Belle
Congo Queen
Ganges Gal
Hondo Hattie
Irrawaddy Woman
Kissimmee Kate
Magdalena Maiden
Mekong Maiden
Nile Princess
Orinoco Adventuress
Suwanee Lady
Ucayali Una
Yangtze Lotus
Zambezi Miss

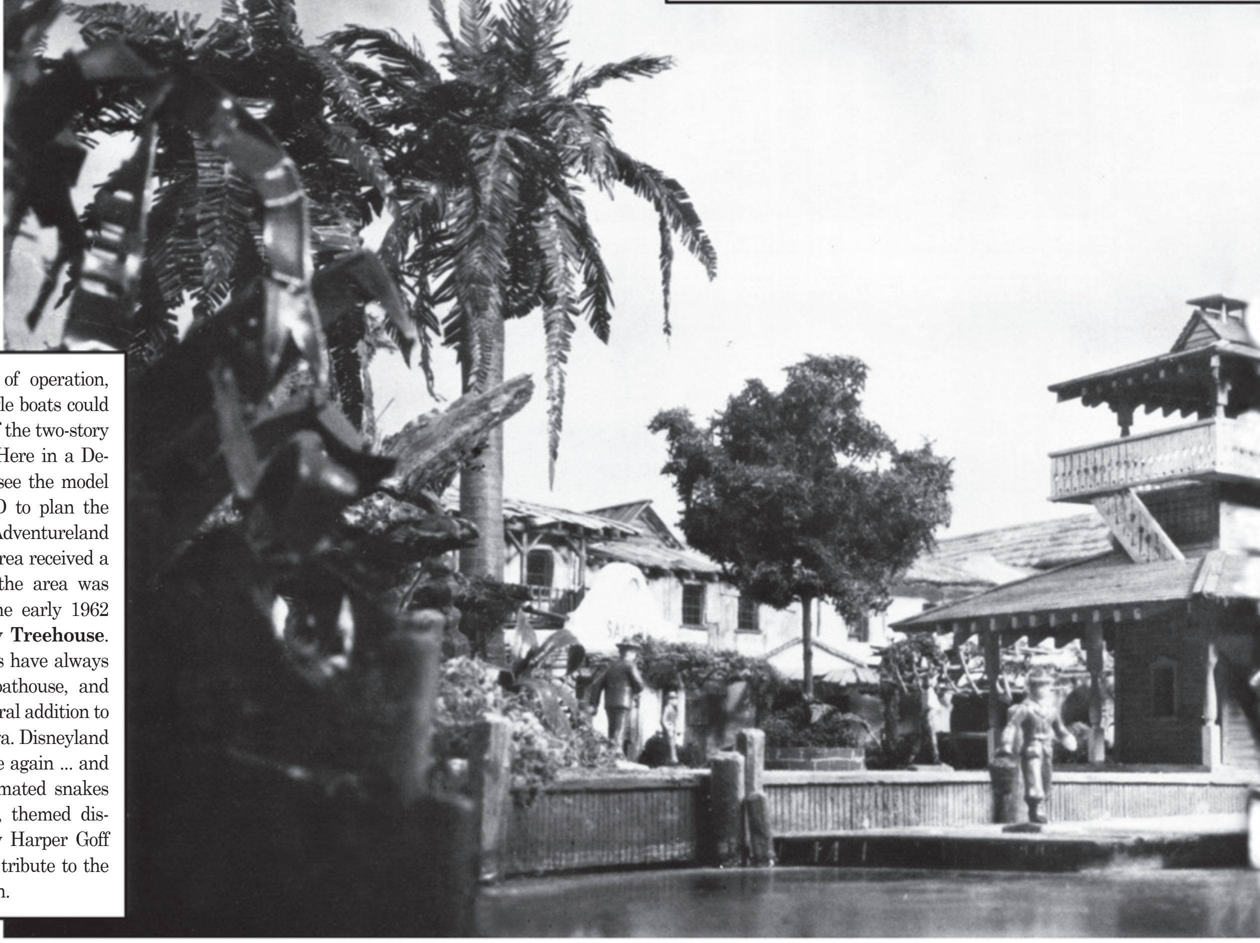
At Walt Disney World

Amazon Annie
Bomokandi Bertha
Congo Connie
Ganges Gertie
Irrawaddy Irma
Kwango Kate
Mongala Millie
Nile Nellie
Orinoco Ida
Rutshuru Ruby
Sankuru Sadie
Senegal Sal
Ucayali Lolly
Volta Val
Wamba Wanda
Zambezi Zelda



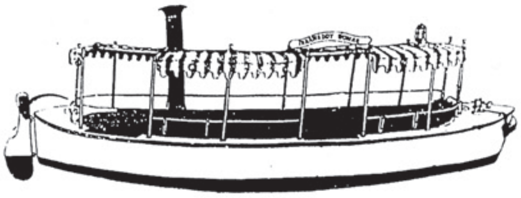
Traditional Disney jungle boats (left) load passengers along the dock at Walt Disney World. Below, the *Ganges Gal*, *Mekong Maiden* and other original jungle boats, in their new but weathered **Indiana Jones** themed look, await below Disneyland's two-story boathouse.





For Disneyland's first years of operation, progress of the individual jungle boats could be monitored from the tower of the two-story boathouse in Adventureland. Here in a December 1954 photograph, we see the model prepared by the staff of WED to plan the loading dock area and the Adventureland street behind it. The landing area received a one-story replacement when the area was redone in conjunction with the early 1962 addition of the **Swiss Family Treehouse**. Florida's **Jungle Cruise** boats have always departed from a two-level boathouse, and also shown is the latest structural addition to the Disney **Jungle Cruise** saga. Disneyland has a two-story boathouse once again ... and it's packed with artifacts, animated snakes and birds, "inside" references, themed displays, and framed artwork by Harper Goff and others ... a timely Disney tribute to the rich history of its own attraction.

23-36 the hub search find print THUMBNAILS BOOKMARKS



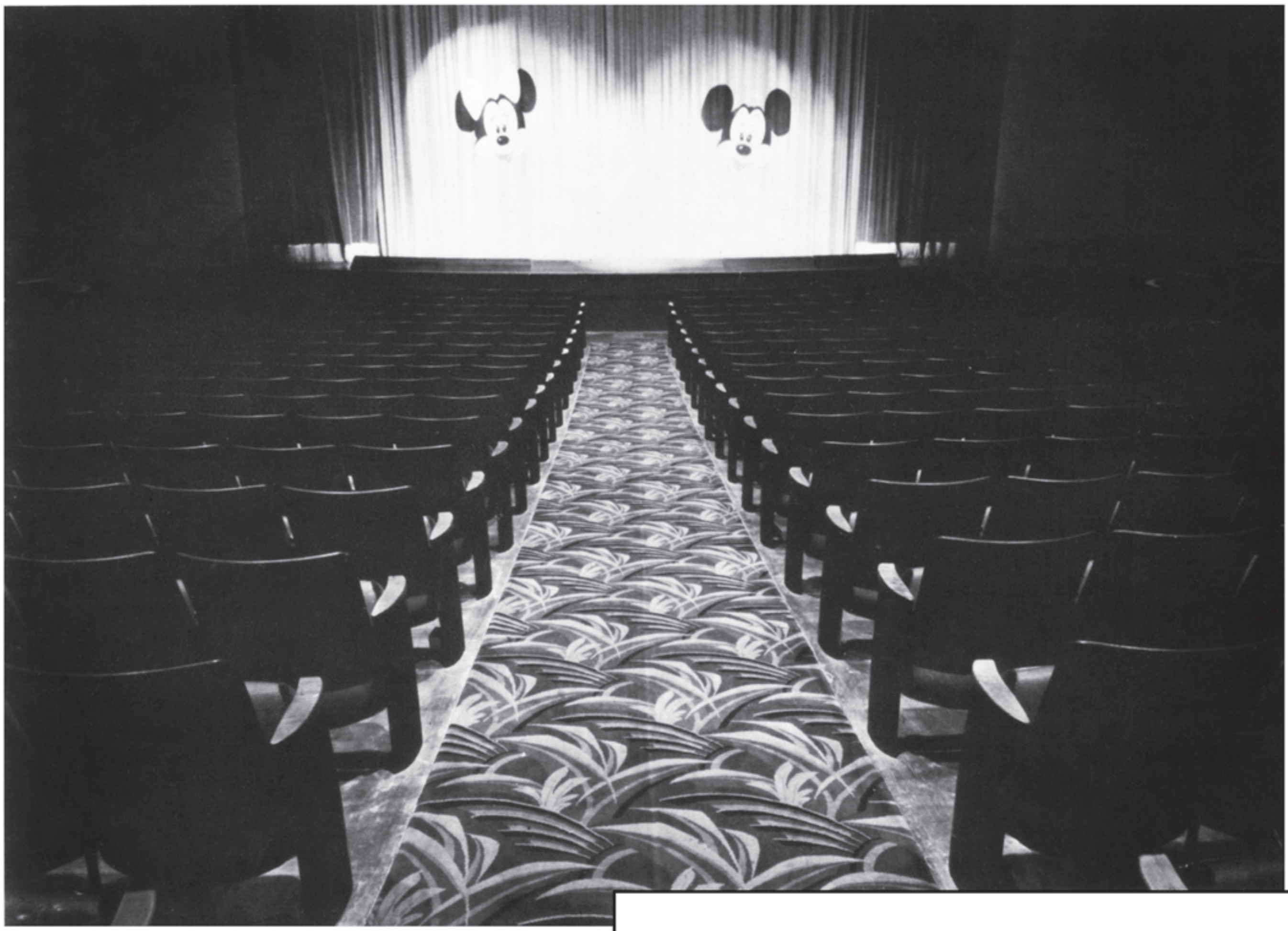
THANK YOU FOR SAILING WITH US ON THE JUNGLE CRUISE
THIS WAY TO CIVILIZATION

Narration philosophy is very much a part of a **Jungle Cruise** skipper's training. They are told that there is no other Disney attraction where the human element ... the role of the skipper ... is so intertwined with the rest of the show. Emphasis is placed on the importance of showmanship, but they are reminded they are a part of the show, not the whole show. Guides are encouraged to get involved, be a part of the attraction, and help instill a mood of excitement and adventure in their audience. These concepts are offered to cast members as "the challenge of the **Jungle Cruise**" ... to help Disney guests become more involved with the attraction ... and they have, for over forty years.

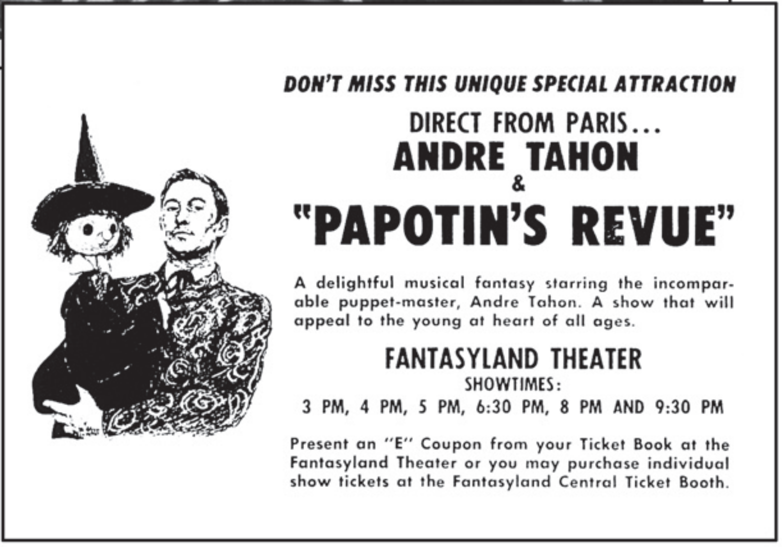
Continuous Show * Air Conditioned

FANTASYLAND'S THEATER

Beyond the **Snow White's Adventures** dark ride, past **King Arthur Carrousel**, near the booth selling ice cold Welch's Grape Juice ... that's where you would find the brightly decorated facade of the **Fantasyland Theatre**. "All Talking And Singing Sound Films" was the promise on the theater's exterior, a statement surely intended to differentiate Fantasyland's cartoons from the silent films being shown in the **Main Street Cinema**. One of the Magic Kingdom's more modest attractions, for years the little movie showroom had the distinction of being the only Disneyland attraction with air conditioning. Many hot and tired parents treated their children to thirty minutes of classic Disney cartoons, while they enjoyed the plush theater seats and the cool darkness inside. This was before the video explosion and the Disney Channel made these short subjects readily available. Back then, the eight minute Mickey Mouse and Donald Duck cartoons were mainly shown (in black and white) on the Mickey Mouse Club show, or connected together in one-hour Disneyland T.V. programs. At the Park, this chance to view full color cartoons with their original titles, on the wide screen was special for many Disney fans. It was a "B" ticket well spent.



The attraction was initially known as the **Mickey Mouse Club Theater**, and was considered the Park headquarters for Jimmy Dodd, Roy Williams, and all the Mouseketeers. These famous Disney kids were shown running out of the theater's double doors in



DON'T MISS THIS UNIQUE SPECIAL ATTRACTION

DIRECT FROM PARIS...

ANDRE TAHON

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"PAPOTIN'S REVUE"

A delightful musical fantasy starring the incomparable puppet-master, Andre Tahon. A show that will appeal to the young at heart of all ages.

FANTASYLAND THEATER

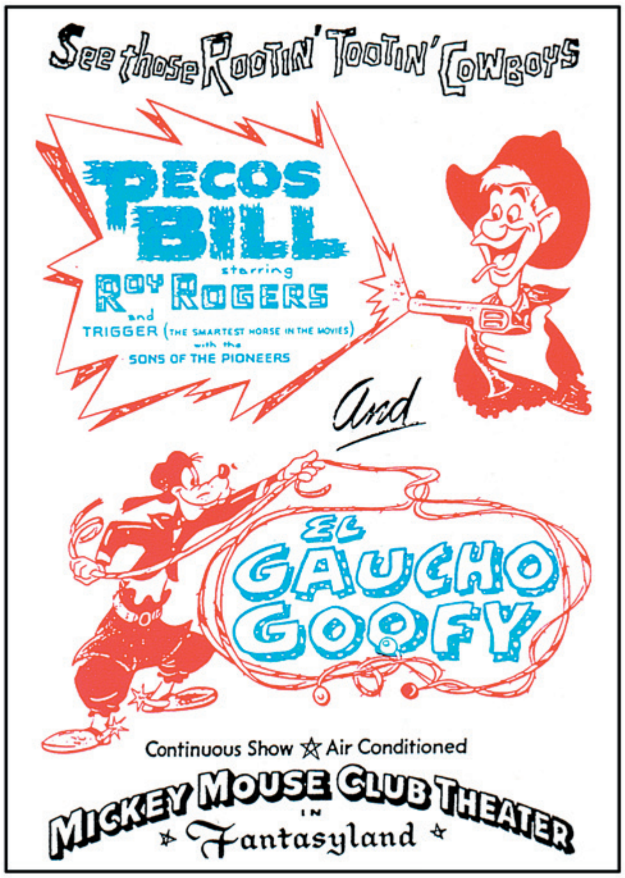
SHOWTIMES:

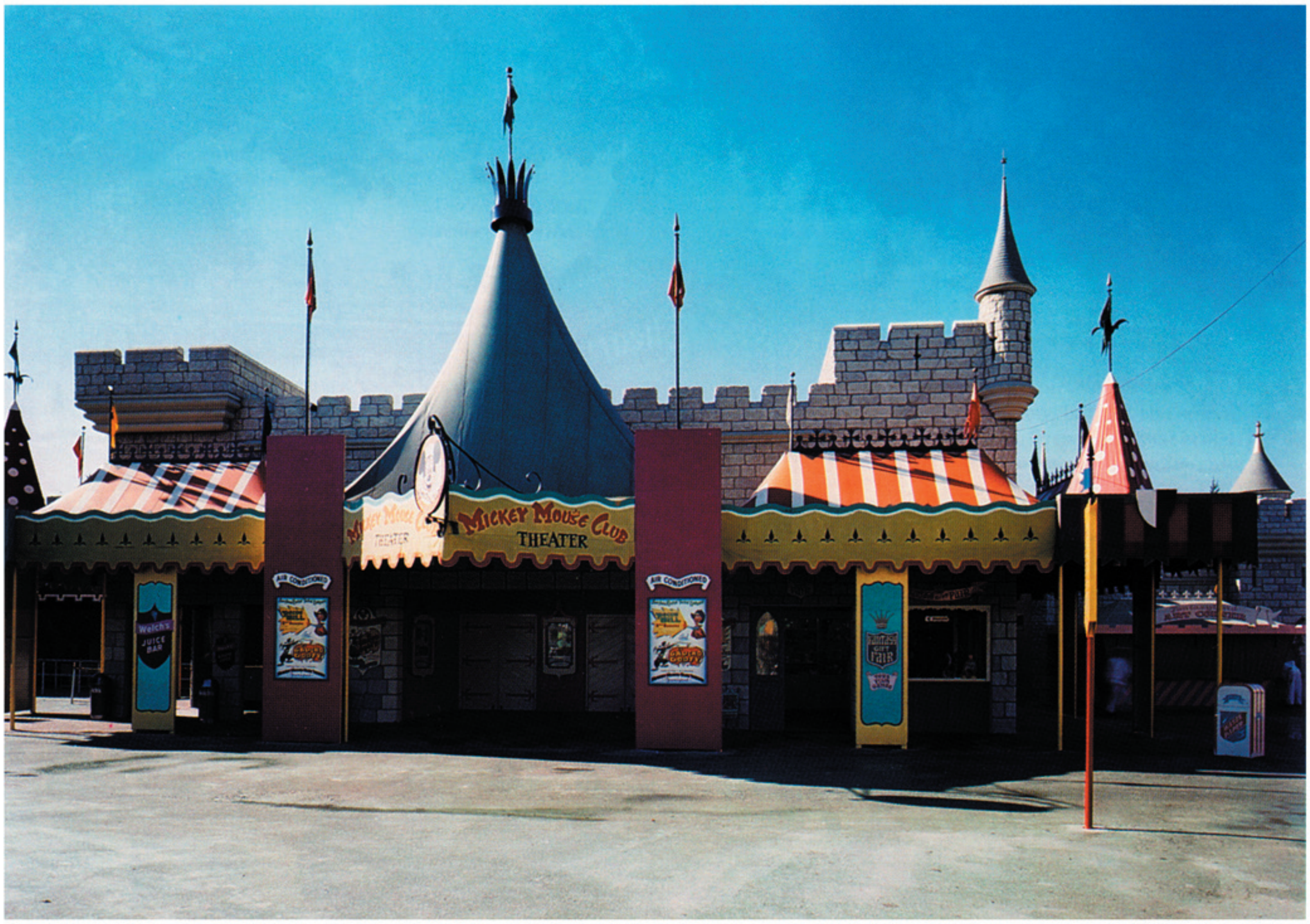
3 PM, 4 PM, 5 PM, 6:30 PM, 8 PM AND 9:30 PM

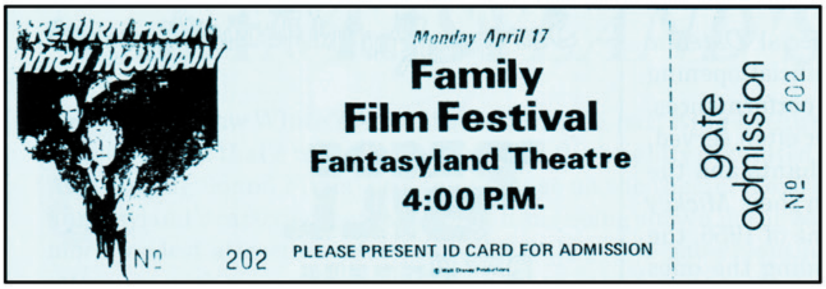
Present an "E" Coupon from your Ticket Book at the Fantasyland Theater or you may purchase individual show tickets at the Fantasyland Central Ticket Booth.

their segment of the opening day television special *Dateline Disneyland*. Beginning August 27, 1955 (the official opening date for the theater) the Mouseketeers gave live performances, on stage, for Fantasyland audiences. The theater often served, with other attractions like **Dumbo Flying Elephants** and the **Autopia**, as background for the Mouseketeers in their *Mickey Mouse Club* shows filmed at Disneyland. In June of 1956, the theater began screening Disney cartoons, including the ones done in Cinemascope, and 3D. In addition to daily programs, usually of three short films repeated every half hour, Disneyland would offer other live performances on stage as special events. For an "E" ticket, Fantasyland guests could enjoy magic shows, Disney characters (like Winnie The Pooh), or the "Papotin's Revue" puppet show, "direct from Paris."

Various combinations of cartoons played to the Fantasyland audience over the years. The relatively small size of the **Mickey Mouse Club Theater** permitted the use of the 16mm projection format. This was not noticeable when the Mickey and Minnie curtains drew aside, and the vivid Technicolor animation appeared on screen. The program featured vintage Mickey Mouse films from the thirties (one great combination included *Band Concert*, *Through The Mirror* and *Mickey's Trailer*) and another had a western theme with *Pecos Bill*. Shows made up of Donald Duck, Chip and Dale and other cartoon subjects were offered during the theater's twenty-five year operation.


See those Rootin' Tootin' Cowboys
PECOS BILL
starring
ROY ROGERS
and
TRIGGER (THE SMARTEST HORSE IN THE MOVIES)
with the
SONS OF THE PIONEERS
And
EL GAUCHO GOOFY
Continuous Show ☆ Air Conditioned
MICKEY MOUSE CLUB THEATER
IN
☆ Fantasyland ☆


Mickey Mouse Club
THEATER


RETURN FROM WITCH MOUNTAIN

Monday April 17

Family Film Festival

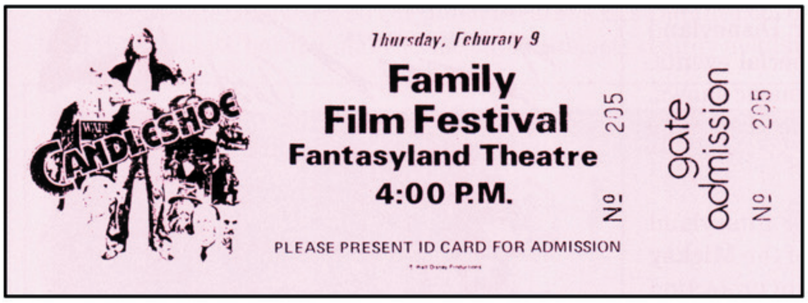
Fantasyland Theatre

4:00 P.M.

№ 202

PLEASE PRESENT ID CARD FOR ADMISSION

gate admission № 202


CANDLESHOE

Thursday, Feburary 9

Family Film Festival

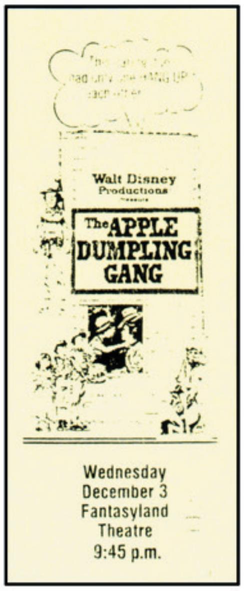
Fantasyland Theatre

4:00 P.M.

№ 205

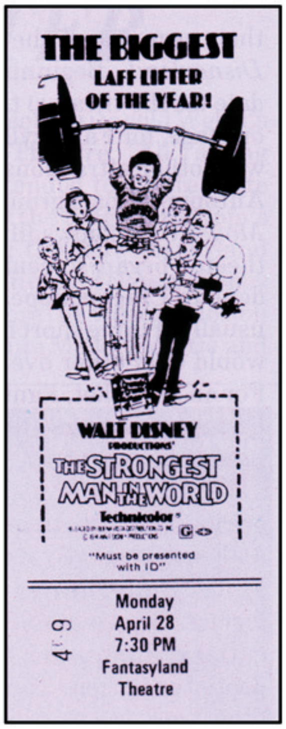
PLEASE PRESENT ID CARD FOR ADMISSION

gate admission № 205


Walt Disney Productions

The APPLE DUMPLING GANG

Wednesday
December 3
Fantasyland
Theatre
9:45 p.m.


THE BIGGEST LAFF LIFTER OF THE YEAR!

WALT DISNEY PRODUCTIONS'

THE STRONGEST MAN IN THE WORLD

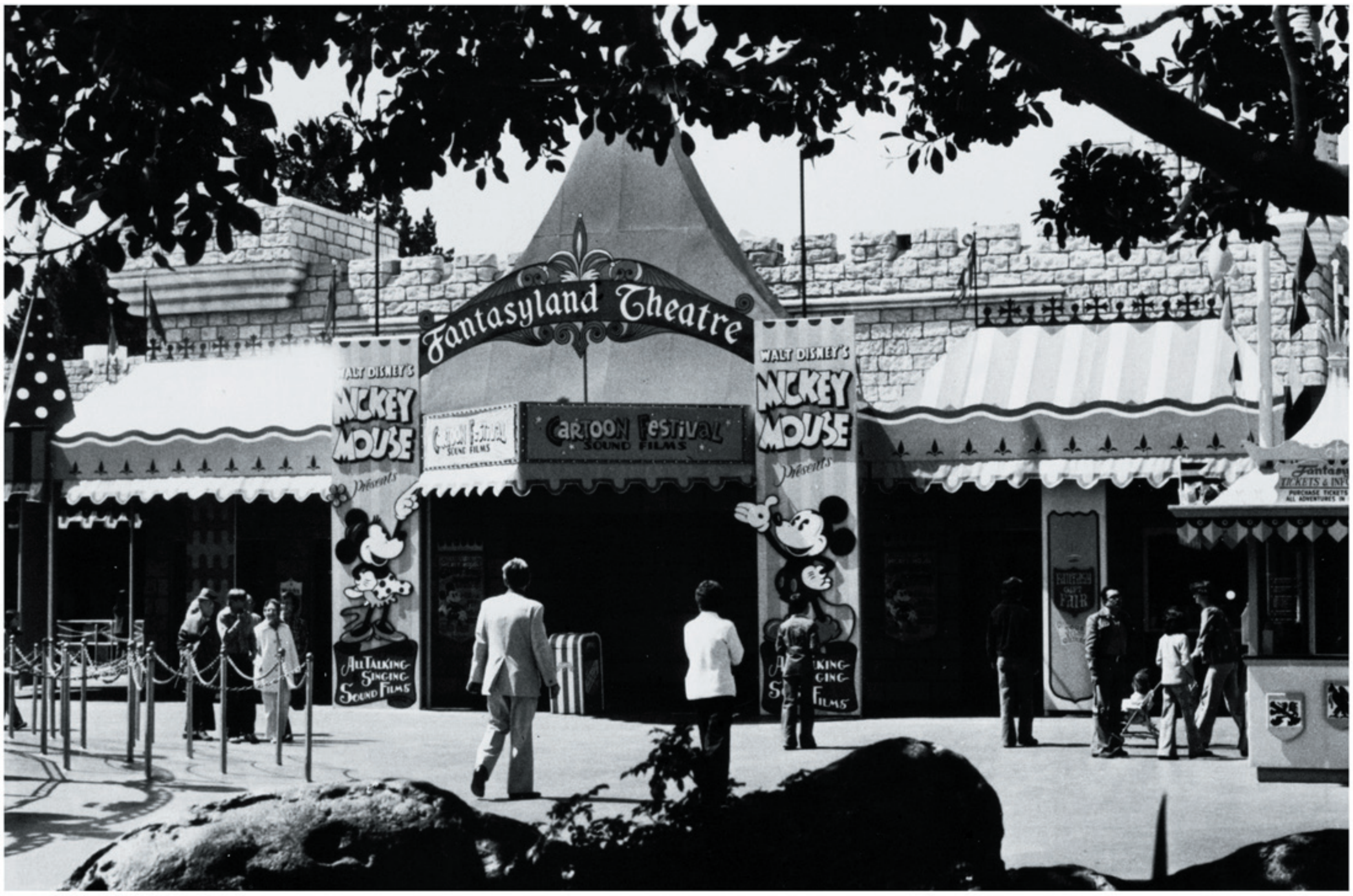
Technicolor®

"Must be presented with ID"

Monday
April 28
7:30 PM
Fantasyland
Theatre

4''9

In 1964, with the ending of the televised *Mickey Mouse Club* programs, the theater was renamed the **Fantasyland Theatre**. Programs of Disney short films continued to be offered to the Park public. In the 1970's, it became the practice to screen full-length Disney features for Disneyland cast members who had the correct tickets and could show their employee identification. The **Fantasyland Theatre** was closed on December 20, 1981, as part of the extensive renovation of the area to become Disneyland's New Fantasyland. The theater floor space was an almost exact fit for the next tenant, a brand new dark ride called **Pinocchio's Daring Journey**.


Fantasyland Theatre
Walt Disney's Mickey Mouse Presents
Cartoon Festival Sound Films
All Talking Singing Sound Films
Tickets & Info

MAIN STREET MAIL BOX

"Thank you for your latest issue of The 'E' Ticket, on Carousel of Progress and Tony Baxter's interview. Tony certainly gave us insight into the ever-changing public taste. With people like Tony Baxter art directing, and Marty Sklar at the helm, Walt Disney Imagineering is in good hands." - I.G., Sedona, AZ

"Carousel of Progress is one of my all time favorites, growing up in the 70's, and I was heartbroken when it moved to Florida. Thanks for all the little details, the background on Edison Square, the photo of the figures without costumes. Even the photo of the escalator jogged memories long dormant ... now back to the 60's and the Tiki Room story." - M.O., Los Angeles, CA

"Tony Baxter's poster rough for Big Thunder Railroad was a joy to see, and to own. I appreciated the Edison Square concept drawings. I much enjoyed the interview with Tony Baxter. A special treat to see the face behind the creation of Figment. We were at W.D.W. in 1988 and my two year old son was just thrilled with Figment. The color on Tony's drawing, and on his other paintings, was so eye-catching I had trouble reading the pages they were on." - J.E., Vancouver, WA

"Of all the issues I've received, #22 is my favorite. I admire the way you dedicated a single issue to the past, present and future of a Disneyland attraction. Inclusion of Edison Square was a historical treat. Your slogan, 'progress is our most important problem' seems fitting, given the enhancement each successive issue of your magazine sports." - C.V.H., Orlando, FL

"Thank you for a very informative and interesting issue. Before reading your cover story, I was almost completely ignorant of the story and details of the Carousel of Progress, since it was America Sings for as long as I can remember. Thankfully it still survives in Walt Disney World unlike other great attractions that are gone forever. I appreciate the color photos and Collector's Corner. The 'E' Ticket remains my favorite publication." - J.H., Manhattan Beach, CA

"Issue #22 may he your best yet. The color really adds to the publication. A quick thought about Tony Baxter's comments on New Fantasyland and the Pirate Ship/Skull Rock Cove. That attraction really contributed to the atmosphere of Fantasyland. It is certainly not too late to bring it back ... why should Paris have it and not our own Park?" - J.G., Birmingham, AL

"Please reprint Issue #14 with all the Inner Space pictures in color! I would rather pay a couple more dollars in subscription prices to have all pictures reprinted in color." - S.H., Costa Mesa, CA

"The interview with Tony Baxter was one of the best that you've had. Congratulations on The 'E' Ticket getting a bigger following. Adding glossy pages, then color photos. What's next?" - J.G., Santa Rosa, CA

"I happily renew my subscription to The 'E' Ticket. I have to say that the interviews are just fantastic! It's a treat to read about Walt through Imagineers' personal memories. The Park is magical, but I'm just floored by the stories of the Imagineers who helped build it, and those who carry on the flame. It would be very easy to publish a magazine that just gushed on and on about Disneyland in a fanatical, crazed tone, but you guys really invite us in to discover the Park with you. I can't imagine anyone having a problem with any of the content of The 'E' Ticket, but (and this is where I might get into trouble) I wish you guys would update your cover layout a bit. It's just that the writing and new color photos on the inside are so special, it seems that it should be reflected on the cover as well." - D.S., San Francisco, CA

...good suggestion, David, and we appreciate your offer to help. We're hoping the new look, this issue, will do just that, while maintaining continuity with past issues of The "E" Ticket...

"In Issue #22 you said Mel Blanc's only work for Disney was of Cousin Orville in Carousel of Progress. That's not entirely correct. Blanc also recorded a series of hiccups for Gideon the cat, in Pinocchio. The final film only contains one hiccup, as Walt felt that the cat sounded too much like a lush." - M.A., San Francisco, CA

...You're right, Mark. We got quite a few letters catching us on that bit of incorrect information...

"I noticed that you no longer list issues #1 through #5 for sale. I'm not wild about facing the prospect of trying to find these issues on the secondary market - please suggest a price for these issues." - D.M.K., El Cajon, CA

"I have all issues starting with #6 - please, I would pay for photocopies of Issues #1 through #5." - S.R.P., Canoga Park, CA

...we really appreciate your orders for available back issues. Copies of those first five issues have been completely gone for years. Issues #6 and #7 are now also sold out. We've never been able to provide photocopies of issues, in the quantities requested. Our priority has been to get each upcoming issue to print, somehow. That's what we promised to do...

"I just wanted to tell you now that with the help of those back issues, our team placed 6th in Minnie's Moonlite Madness, this year." - J.O., Simi Valley, CA

"I had to renew right away, and I was almost afraid that I would miss the issue on Walt Disney's Carousel of Progress. I also just found out that I won the Disney Store's trivia competition for my store. To prepare myself for the District Level, I've been reading all of my back issues of The 'E' Ticket." - J.T.J., Jacksonville, FL

"While visiting the Gene Autry Museum of Western Heritage recently, I came across your Issue #15. Being under the influence of their wonderful 'Walt Disney's Wild West' exhibit, I bought it, and that $5 was well worth it." - T.M., Burbank, CA

"The perfect magazine. More aerials, more cutaway ride maps, more Haunted Mansion, Pirates, 20K. I bought the nine issues of The 'E' Ticket I currently own at Creature Features, on Olive, in Burbank. They are in mint condition and in collector's magazine sleeves. I hope that the issues I get from a subscription are in pristine shape, through the mail. Keep up the fantastic work. One of the secrets of Walt's success was in the details, and the same goes for your magazine. I'm telling all my Disney friends about The 'E' Ticket." - M.H., Dalton, GA

"Hi guys! Please send me #22, Carousel of Progress, as my first issue. I've worked at the Park for the past six years as a Foreman on Jungle Cruise, Big Thunder, Tiki Room, Mark Twain and Columbia ... and I just would like to say that I still can't find a better resource for the history of this place than your magazine." - M.J.L., La Palma, CA

"For the past 14 years I have worked for the Walt Disney Company here in Florida, doing everything from flipping hamburgers in Fantasyland to Imagineering new concepts for our theme parks. I have been a subscriber for the last year to The 'E' Ticket for one reason: you guys write a damn good magazine that captures the spirit of Disney. I read news articles about the Company every day, and it seems that every article I read involves the business of Disney, but not the spirit which has evolved with Disney and has turned it into a name synonymous with quality entertainment. That is why it is important to have The 'E' Ticket ... to keep myself and others within the Company in check and remembering our theme park heritage. And that is why I am renewing my subscription." - M.B., Orlando, FL

LETTERS
Main Street
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(Don't stop here ... add a page!)

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- #21 - *Pirates of the Caribbean,* sculptor *Blaine Gibson* ☐
- #20 - Disneyland's *Bill Martin,* original *Mr. Toad's Wild Ride* ☐
- #19 - *Santa Fe and Disneyland R.R., Ollie Johnston & Walt* ☐
- #18 - *Disneyland's Waterways* & Disney artist *Sam McKim* ☐
- #17 - WDI's *John Hench, 1967 Tomorrowland, D'land on T.V.* ☐
- #16 - *The Haunted Mansion,* with Imagineer *Marc Davis* ☐
- #15 - *Mark Twain Riverboat,* Frontierland's Comic *Wally Boag* ☐
- #14 - *Adventure Thru Inner Space, Harper Goff, Main Street* ☐

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- #10 - *Sleeping Beauty Castle, Walt's home RR, Roger Broggie* ☐
- #9 - *Disneyland 1959, Rolly Crump* recalls *Haunted Mansion* ☐
- #8 - Imagineer *Bob Gurr* and *Tomorrowland's Flying Saucers* ☐

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The E Ticket®

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ISSUE #22

The E Ticket
Pirates of the Caribbean
COLOR PHOTOS
Walt Disney's Sculptor ... BLAINE GIBSON

ISSUE #21

The E Ticket
Mr. Toad's Wild Ride
Disneyland Art Director Bill Martin

ISSUE #20

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Santa Fe and Disneyland RAILROAD
A Conversation With Ollie Johnston

ISSUE #19

The E Ticket
On Disneyland's Waterways
Visualizing Disneyland with Sam McKim

ISSUE #18

The E Ticket
Tomorrowland 1967
John Hench: Another Kind of Reality

ISSUE #17

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HAUNTED MANSION
MARC DAVIS

ISSUE #16

The E Ticket
Disneyland's MARK TWAIN
WALLY BOAG tells of Frontierland

ISSUE #15

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AN INTERVIEW WITH HARPER GOFF
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KEN ANDERSON

ISSUE #13

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WARD KIMBALL at DISNEYLAND

ISSUE #12

We're down to only a few left of these early issues. While the supply lasts, we're offering them at a collector's premium of $10. This may be the last chance to fill in your collection, so don't wait!

The E Ticket
Story Book Land
Ken Anderson

ISSUE #11

The E Ticket
RIDING THE CAROLWOOD PACIFIC RAIL ROAD
WALT DISNEY
also: Sleeping Beauty CASTLE

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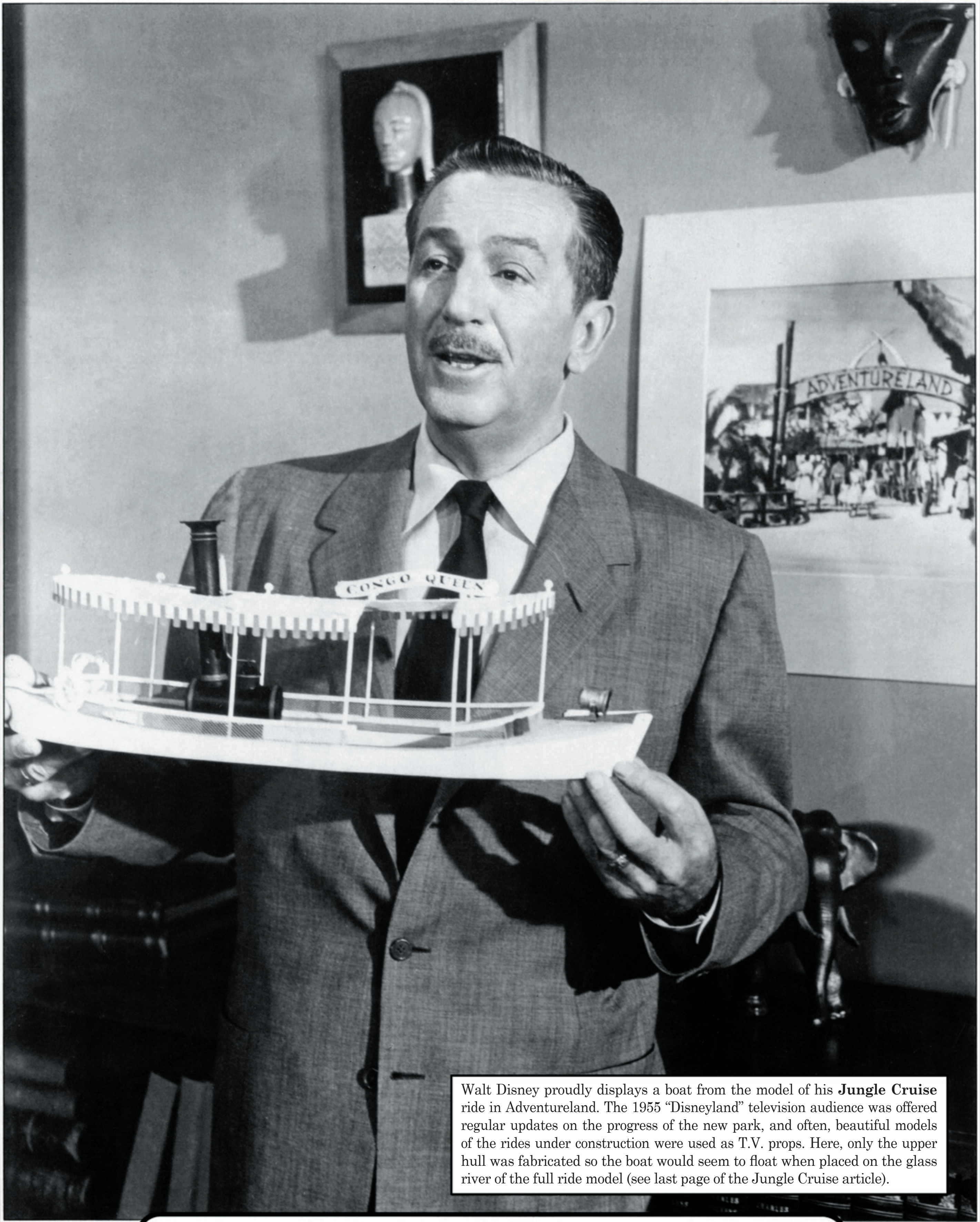
ISSUE #9

The E Ticket
TOMORROWLAND'S FLYING SAUCERS

ISSUE #8

Form expires May 1, 1996



Walt Disney proudly displays a boat from the model of his **Jungle Cruise** ride in Adventureland. The 1955 "Disneyland" television audience was offered regular updates on the progress of the new park, and often, beautiful models of the rides under construction were used as T.V. props. Here, only the upper hull was fabricated so the boat would seem to float when placed on the glass river of the full ride model (see last page of the Jungle Cruise article).